Georg Gerson

(1790–1825)

Quartetto IV

für 2 Violinen,
Viola & Violoncello

G.51

Score

Edited by
Christian Mondrup

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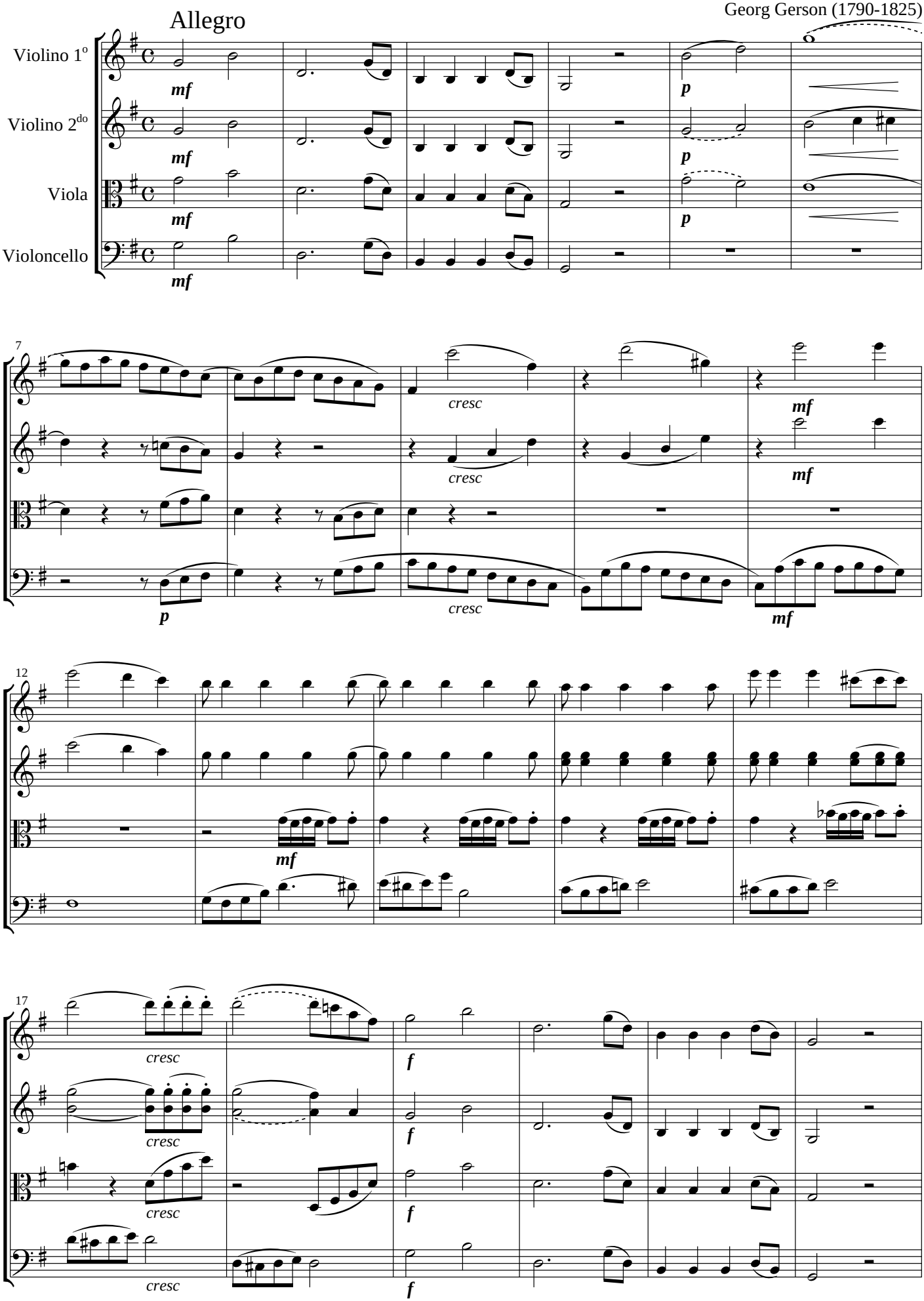
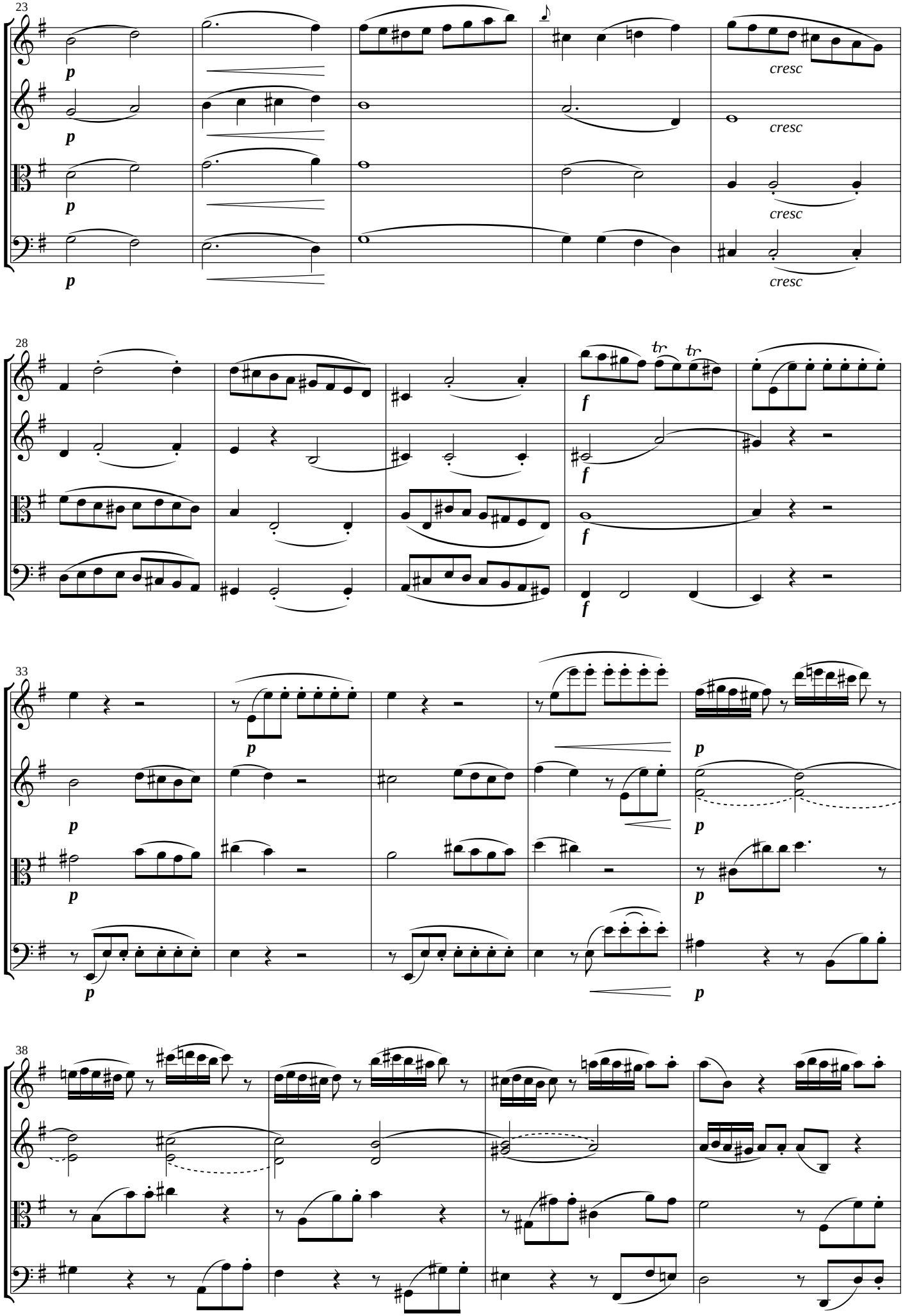
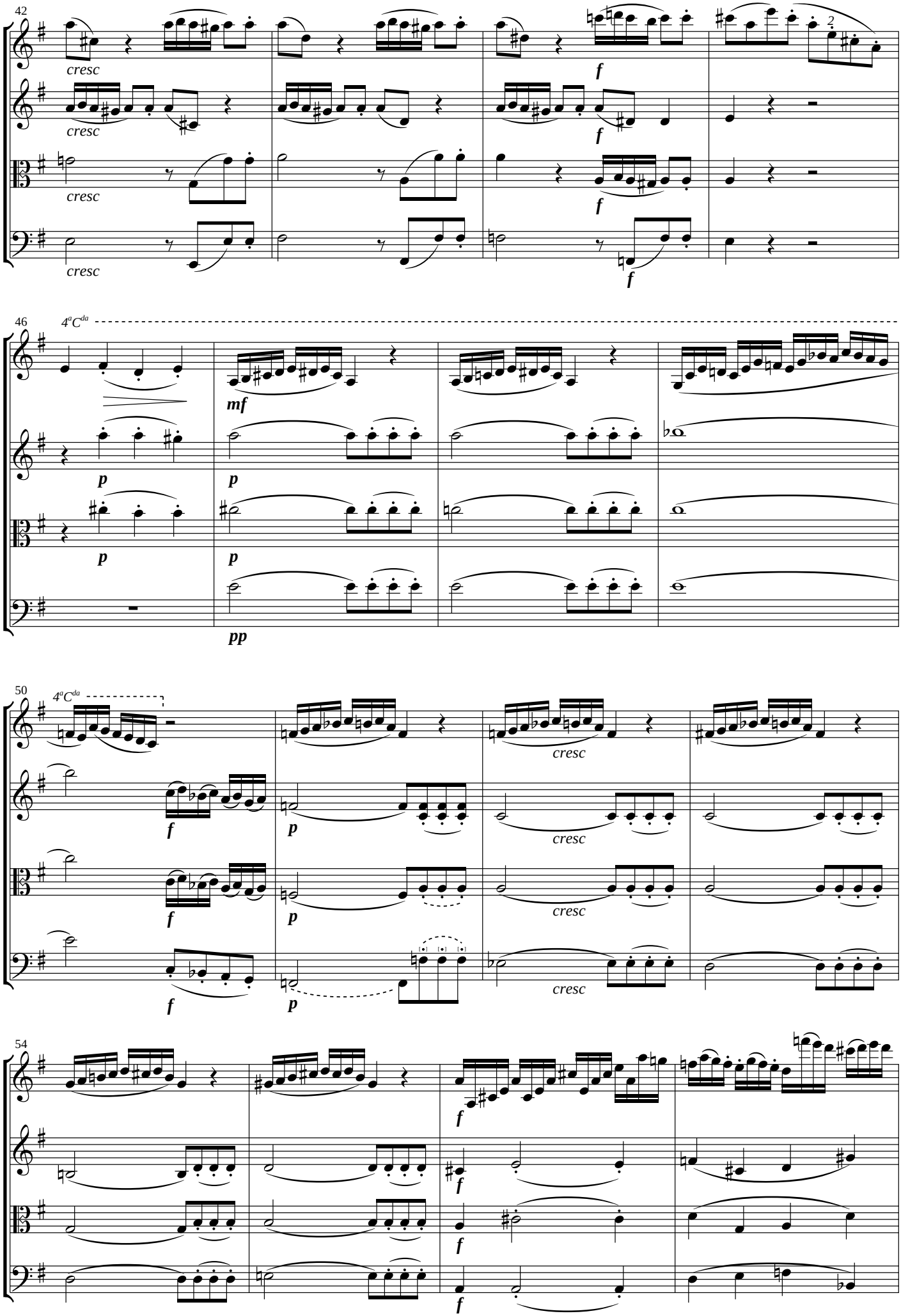
Quartetto IV
für 2 Violinen, Viola & Violoncello

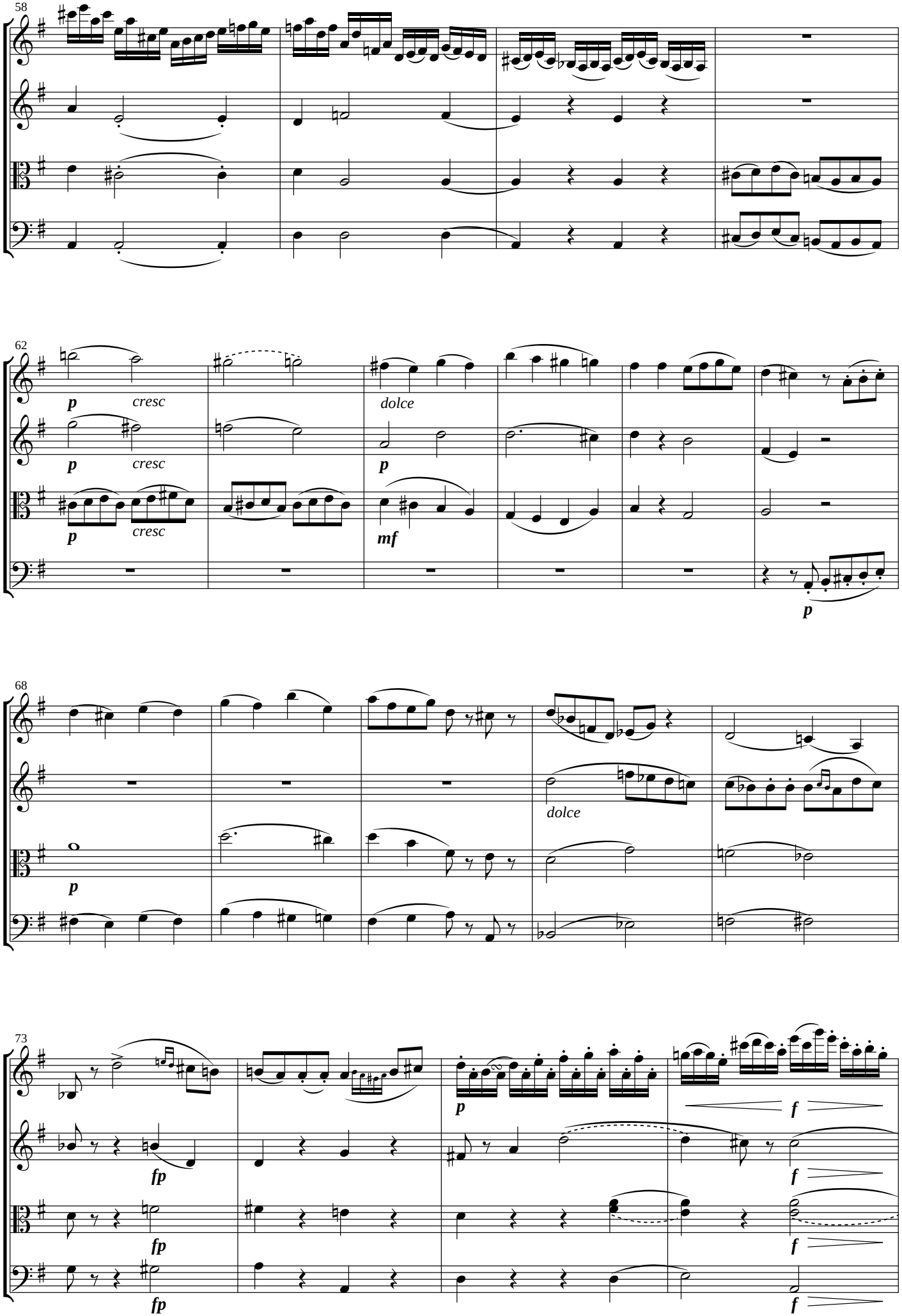
Georg Gerson (1790-1825)

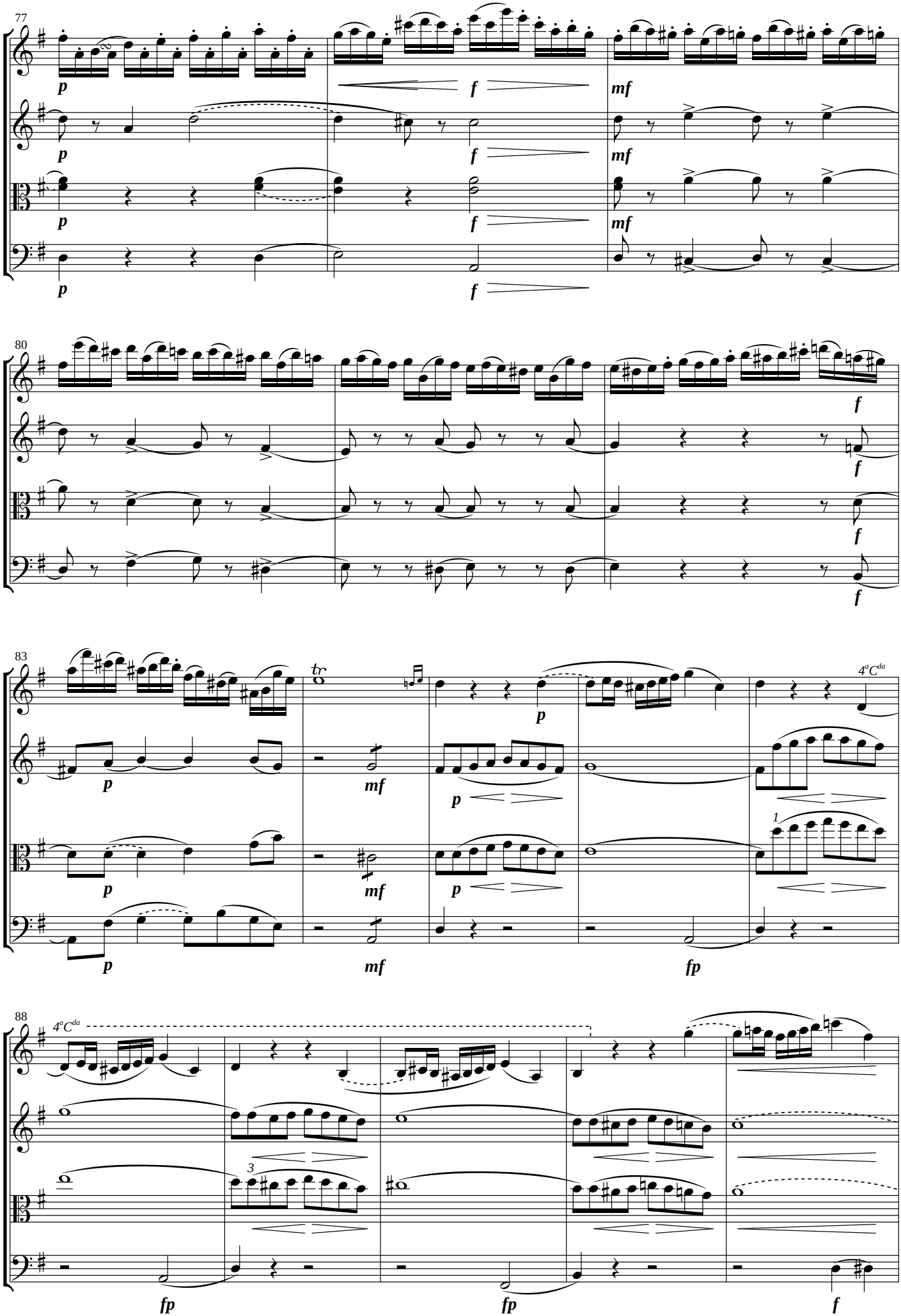
Allegro

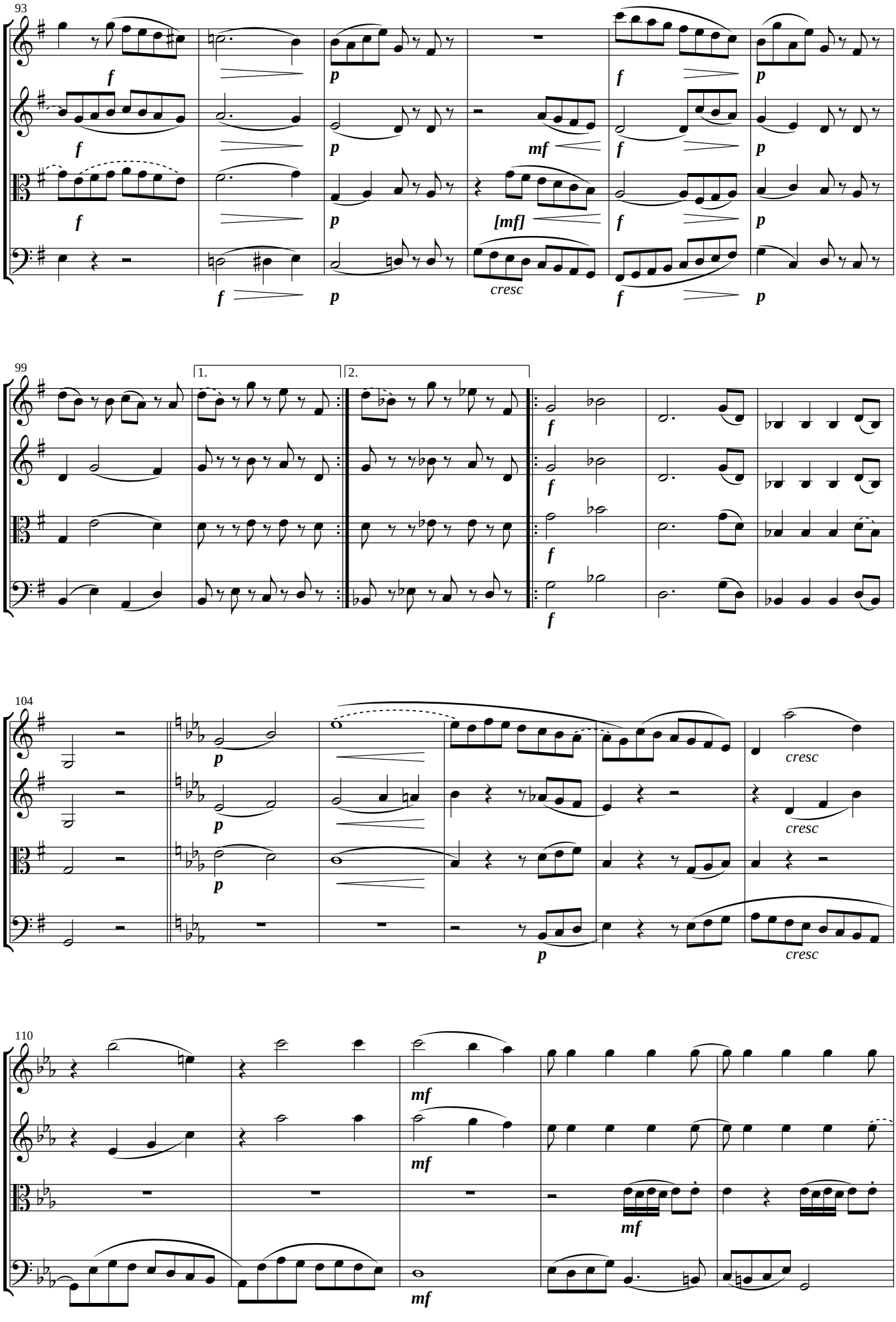


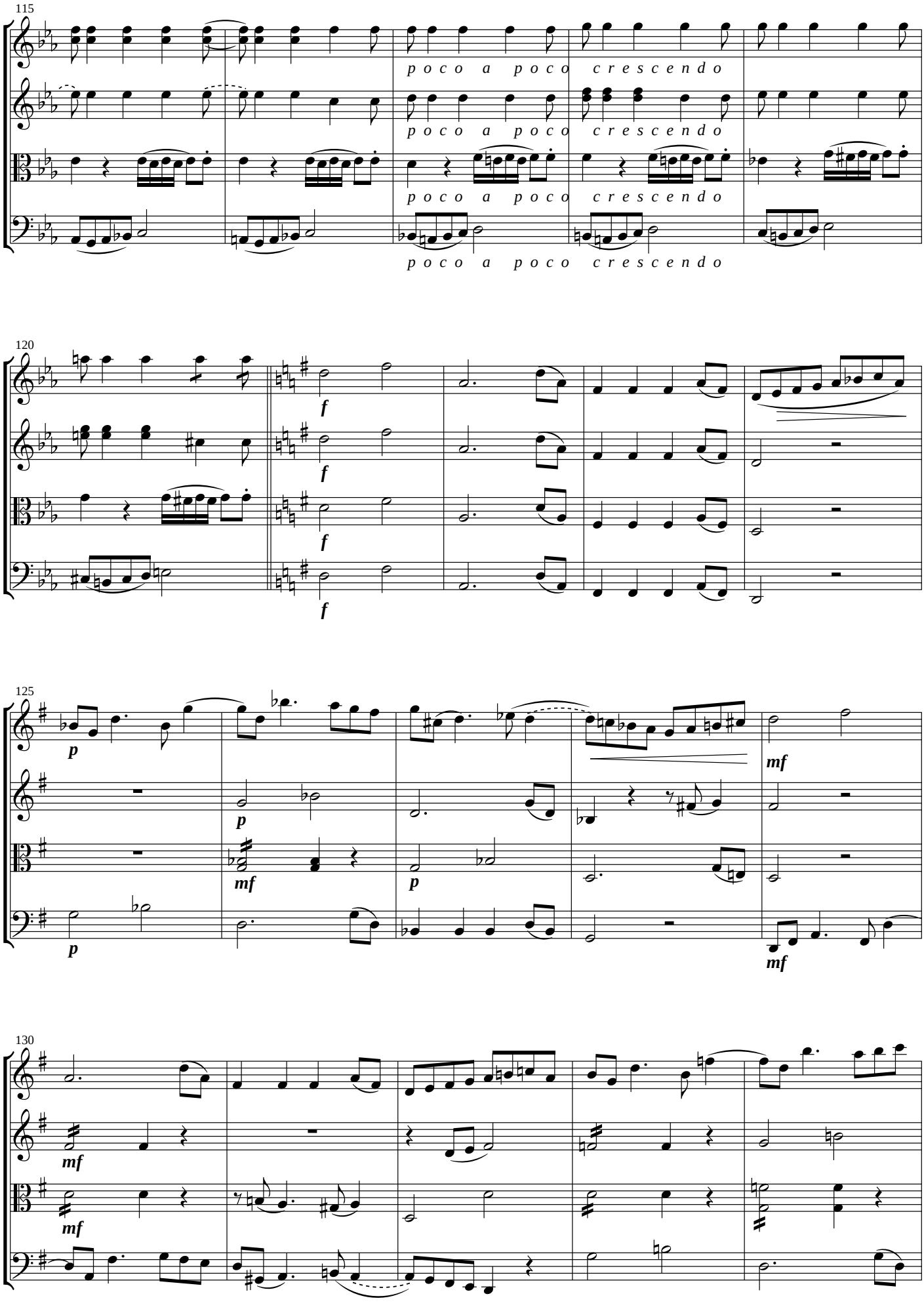

23
p
cresc
28
f
tr
33
38

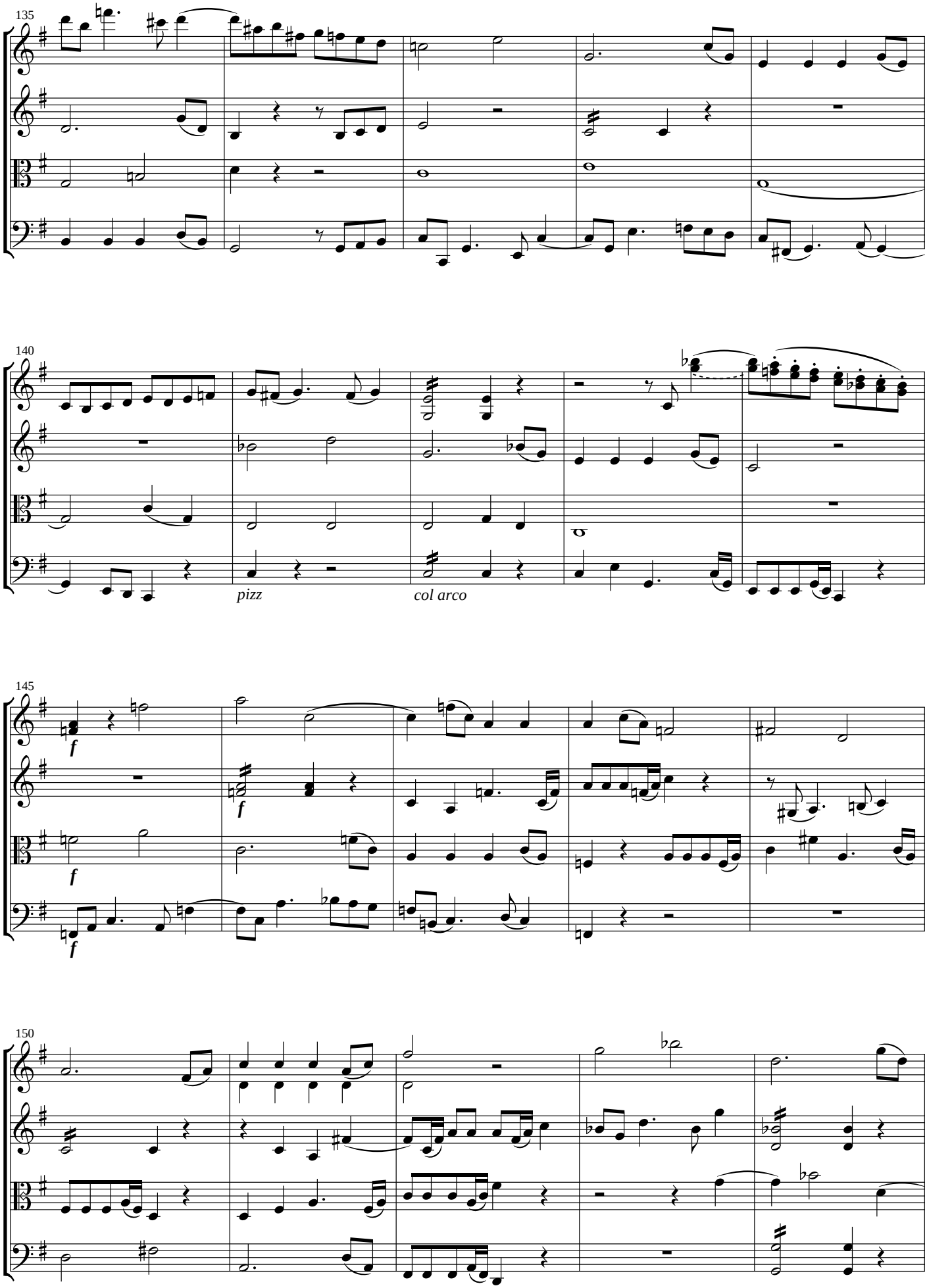

42
cresc
cresc
cresc
cresc
f
f
f
f
2
46
4aCda
mf
p
p
p
p
pp
50
4aCda
f
f
f
p
p
p
cresc
cresc
cresc
cresc
54
f
f
f
f

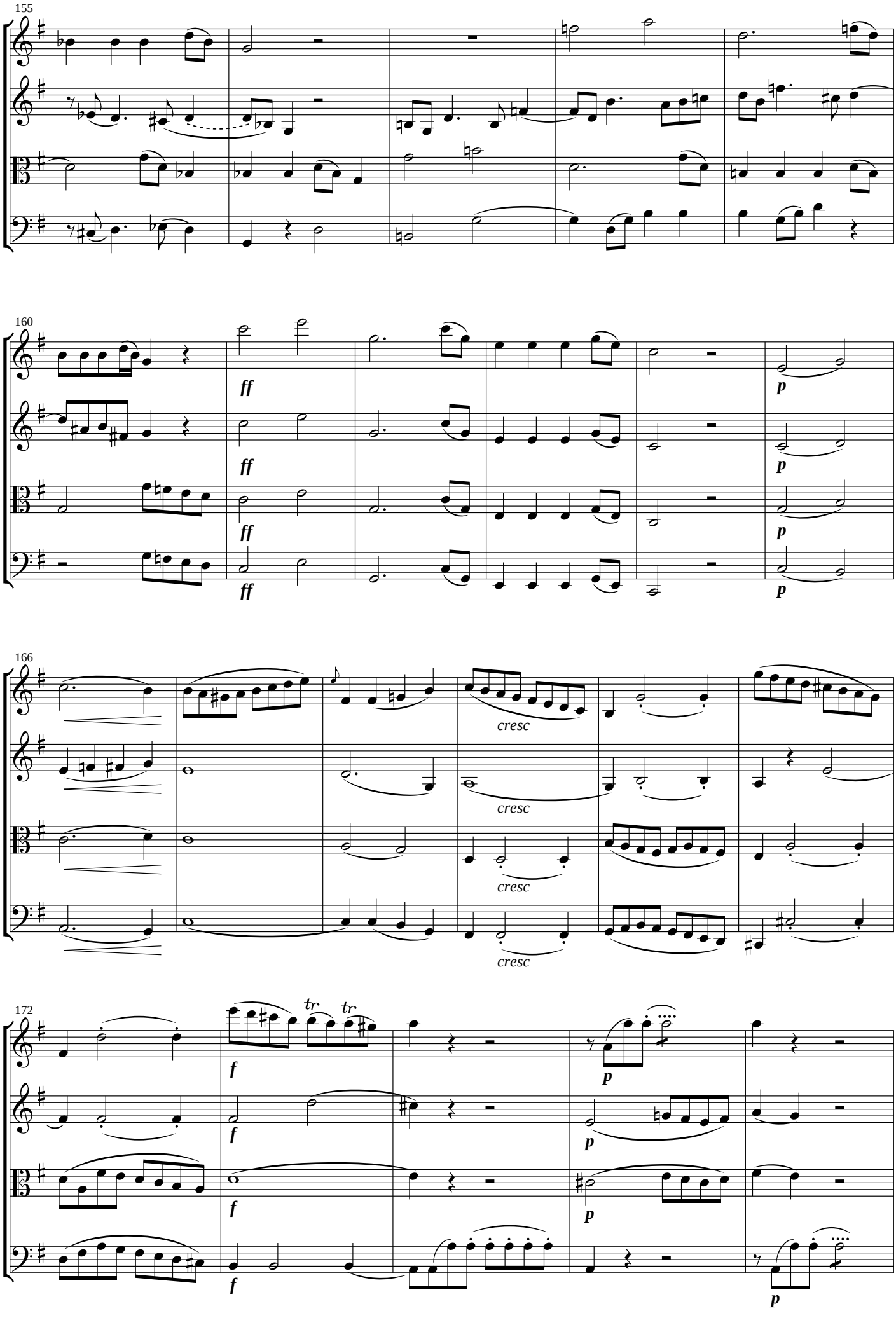

58
62
p
cresc
dolce
mf
68
73
fp
f

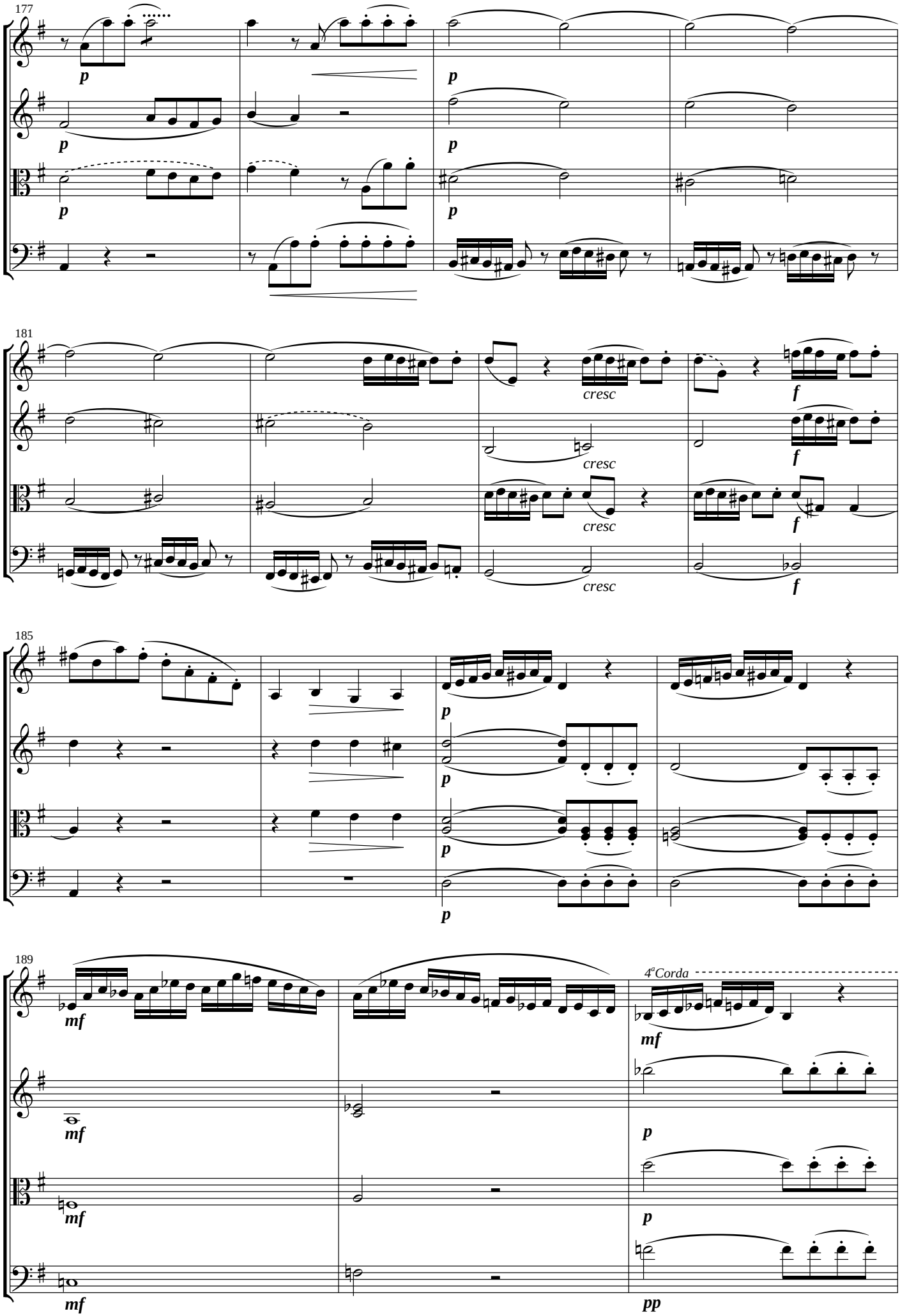

77
80
83
88
4ªCda
4ªCda

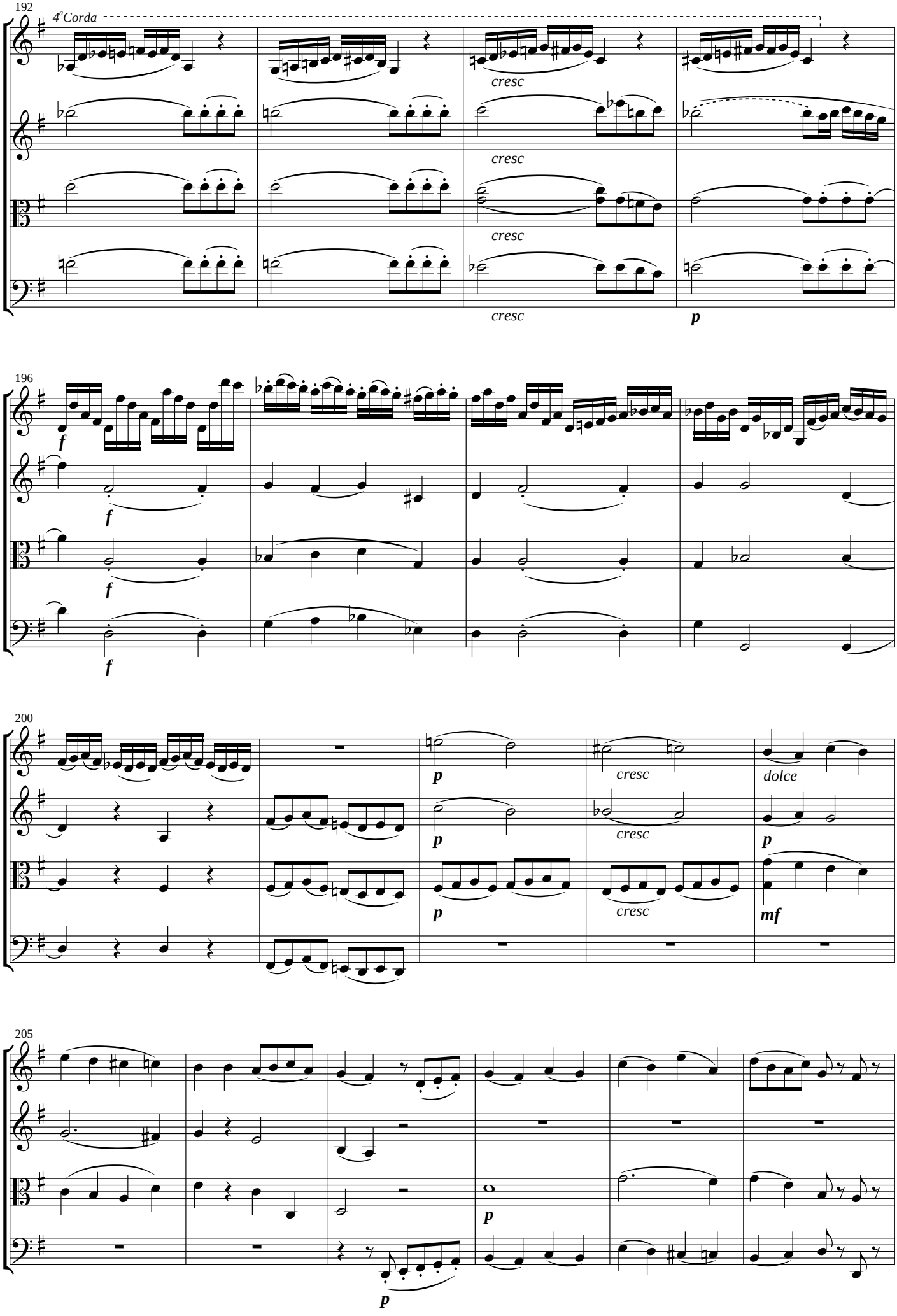

93
f
p
mf
[mf]
cresc
99
1.
2.
104
110

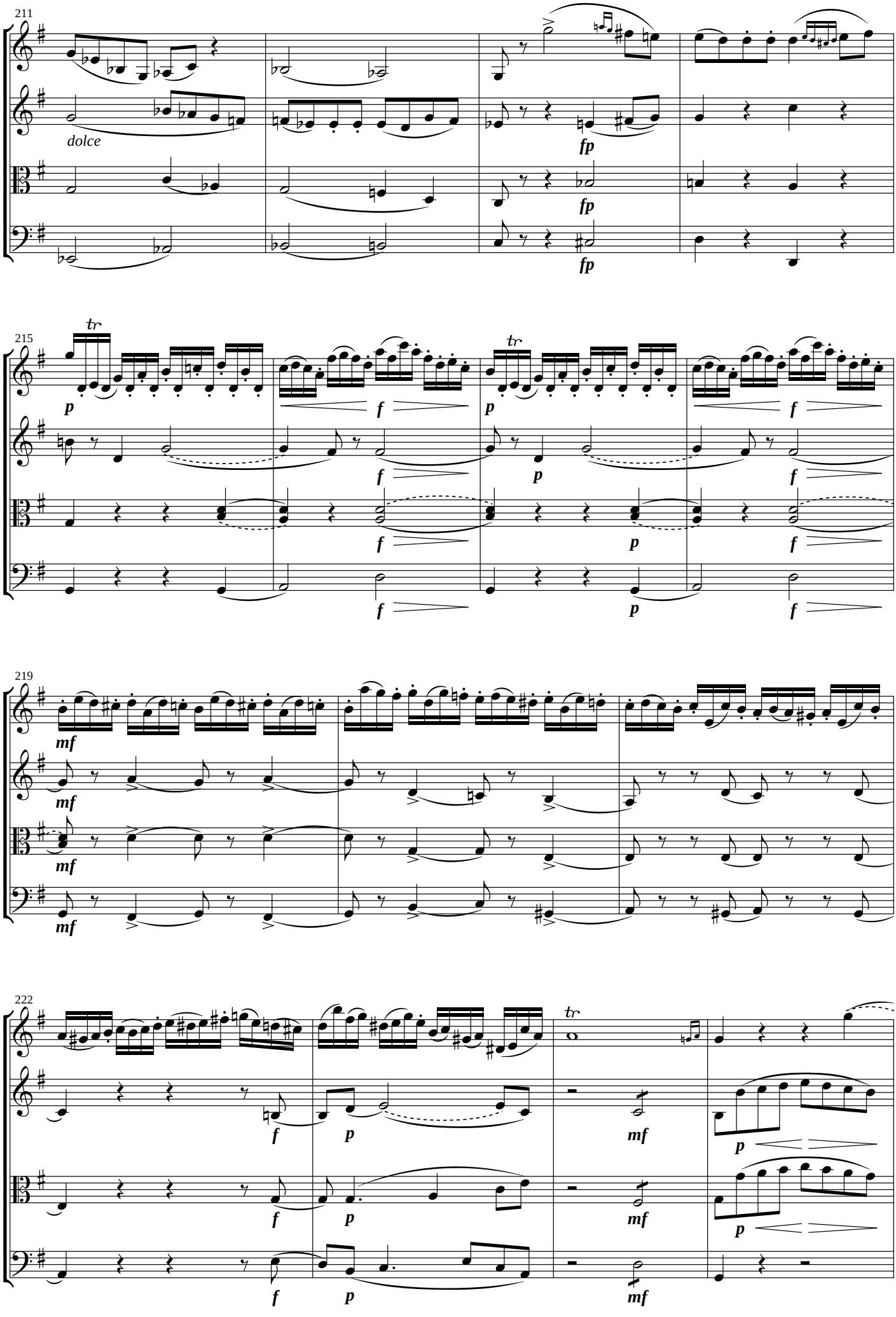

115
poco a poco crescendo
poco a poco crescendo
poco a poco crescendo
poco a poco crescendo
120
f
f
f
f
125
p
p
mf
p
mf
p
mf
mf
130
mf
mf

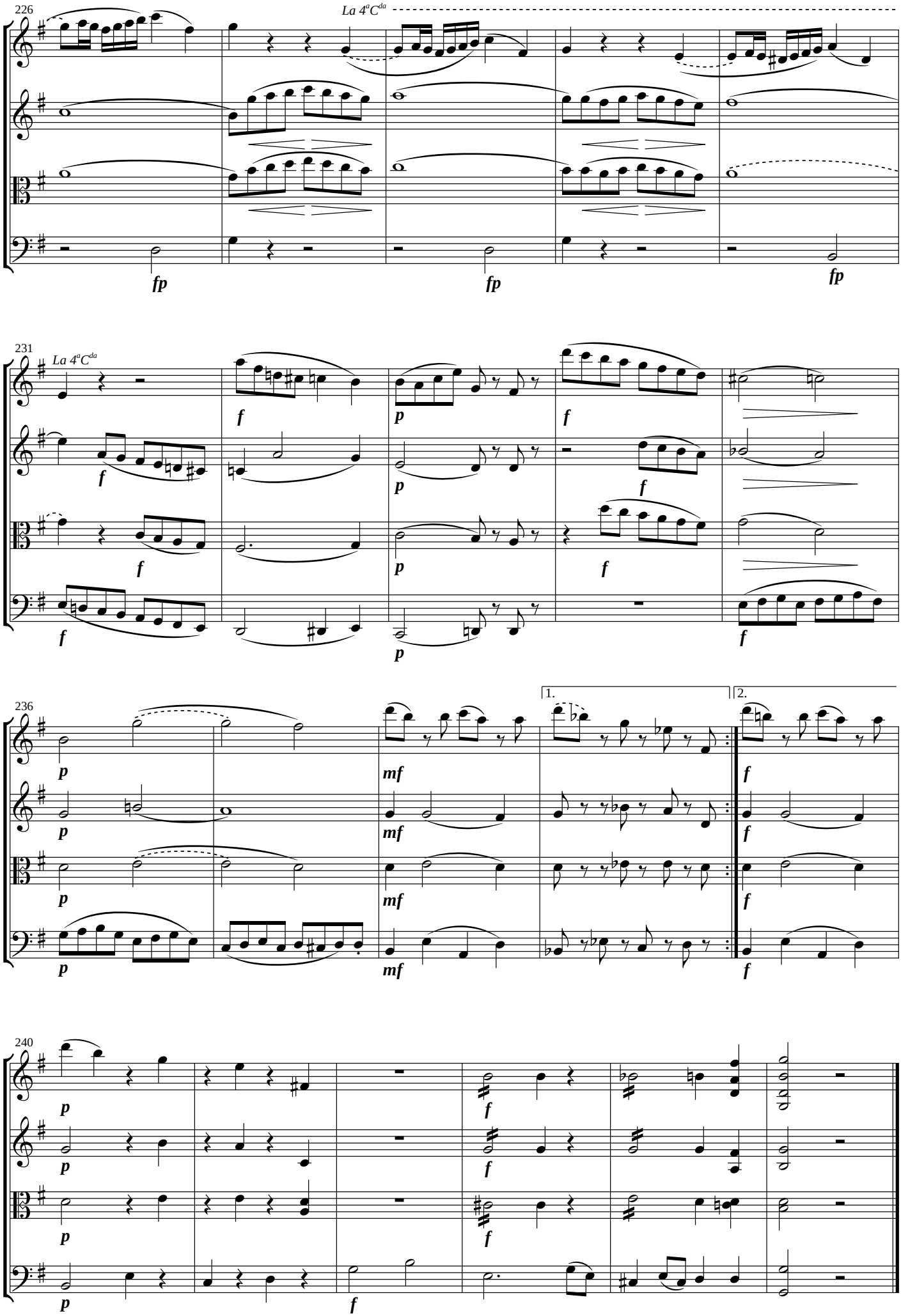

135
140
pizz
col arco
145
f
150


155
160
ff
ff
ff
ff
p
p
p
p
166
cresc
cresc
cresc
172
f
f
f
f
p
p
p
p

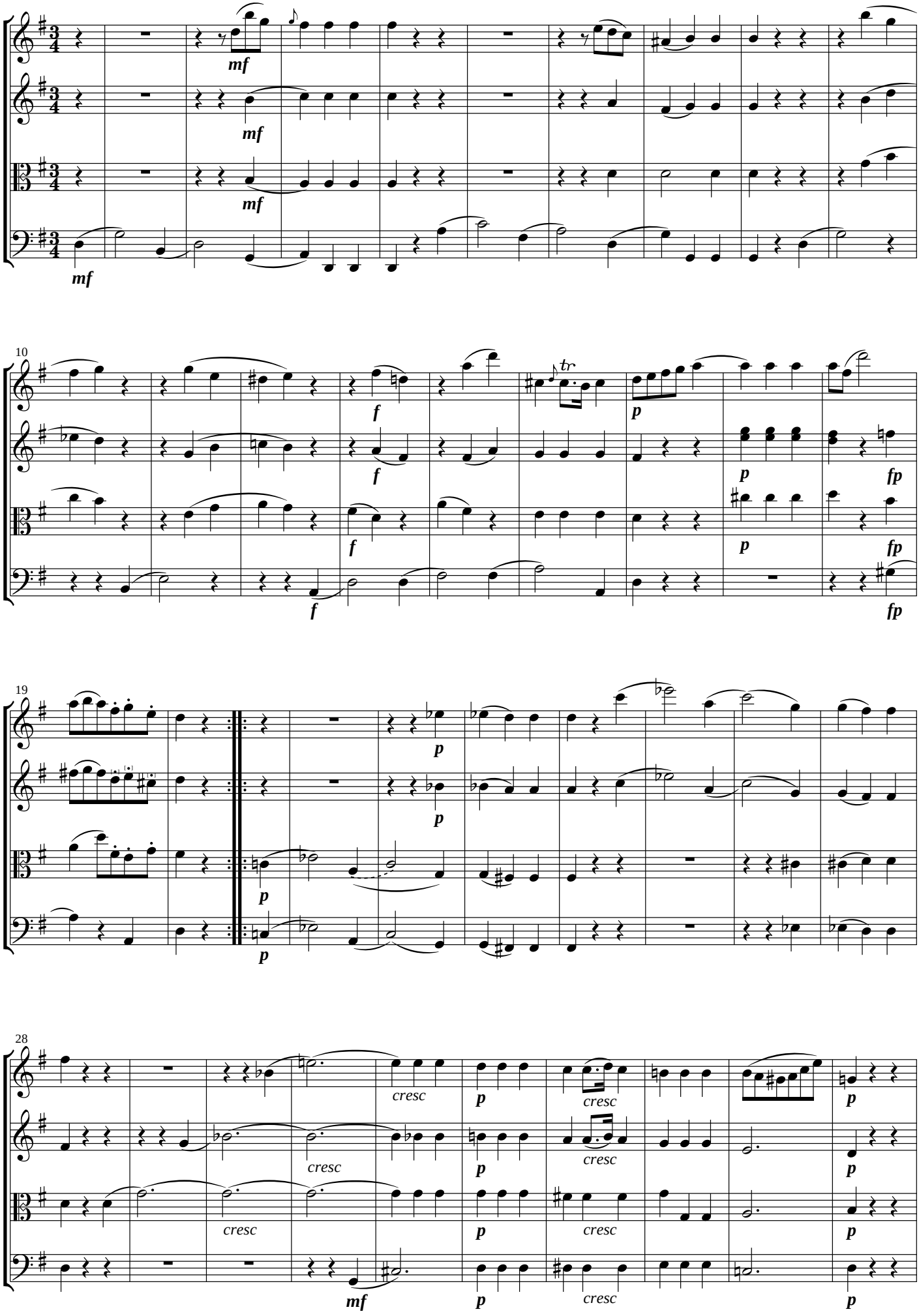

177
p
p
p
p
p
181
cresc
cresc
cresc
cresc
f
f
f
f
185
p
p
p
p
189
mf
mf
mf
mf
4ª Corda
p
p
pp

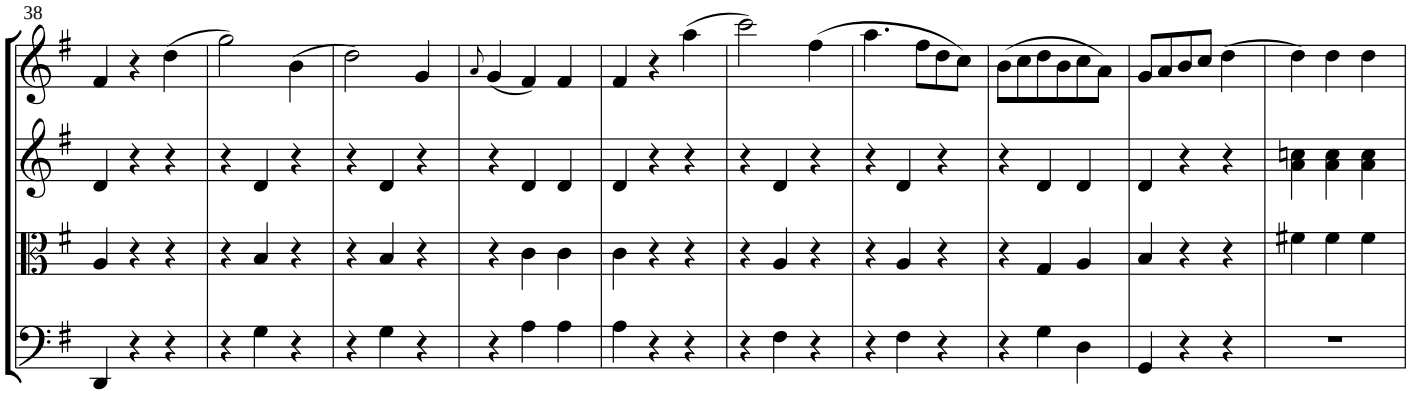

192
4ª Corda
cresc
cresc
cresc
cresc
p
196
f
f
f
f
200
p
cresc
dolce
p
cresc
p
p
cresc
mf
205
p
p

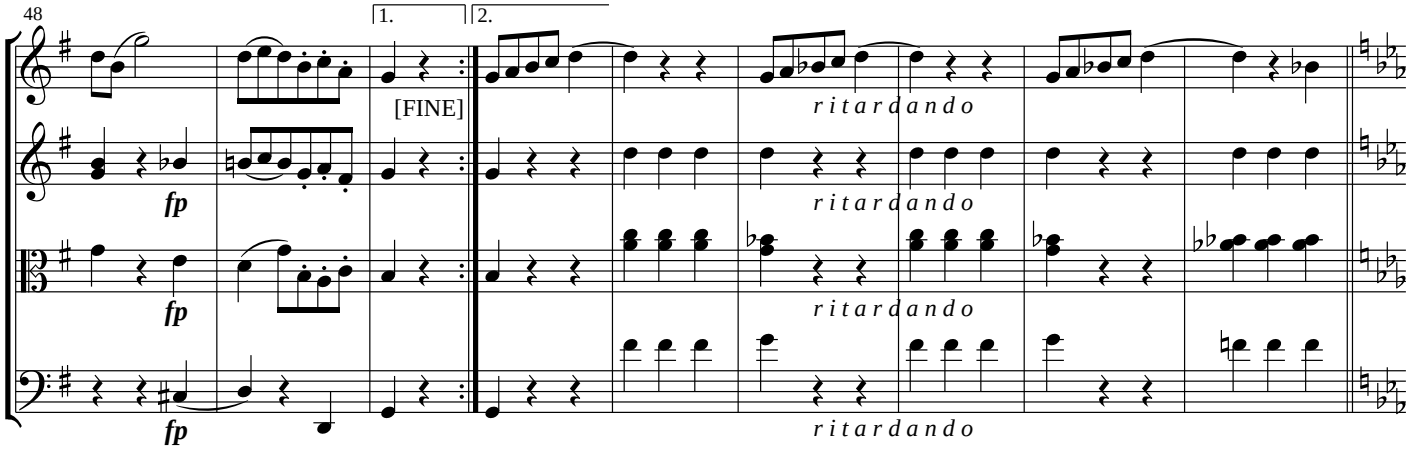

211
dolce
fp
fp
fp
215
tr
p
f
tr
219
mf
222
tr

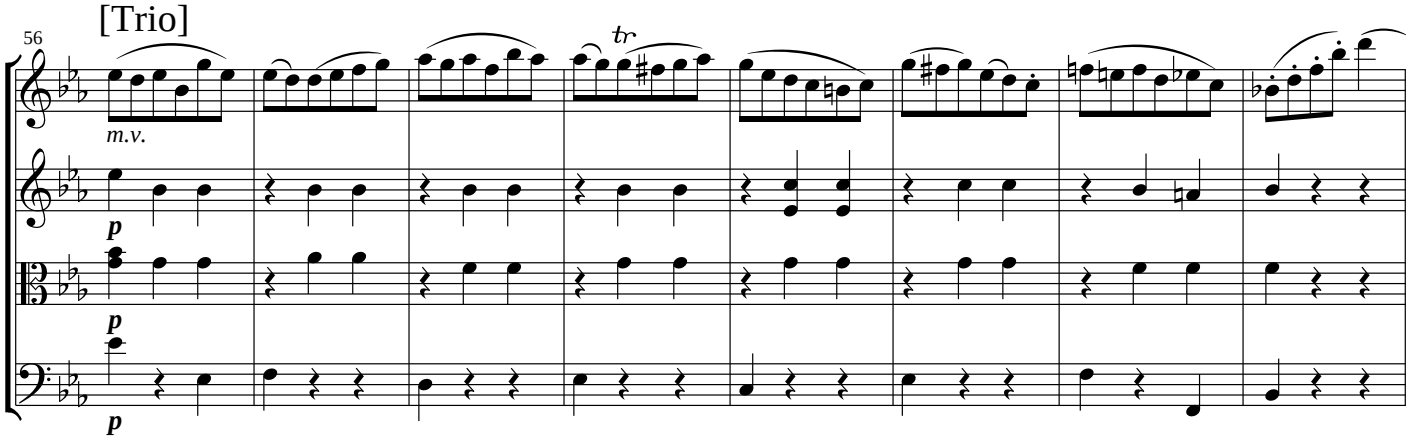

226
La 4ªC da
fp
fp
fp
231
La 4ªC da
236
1.
2.
240

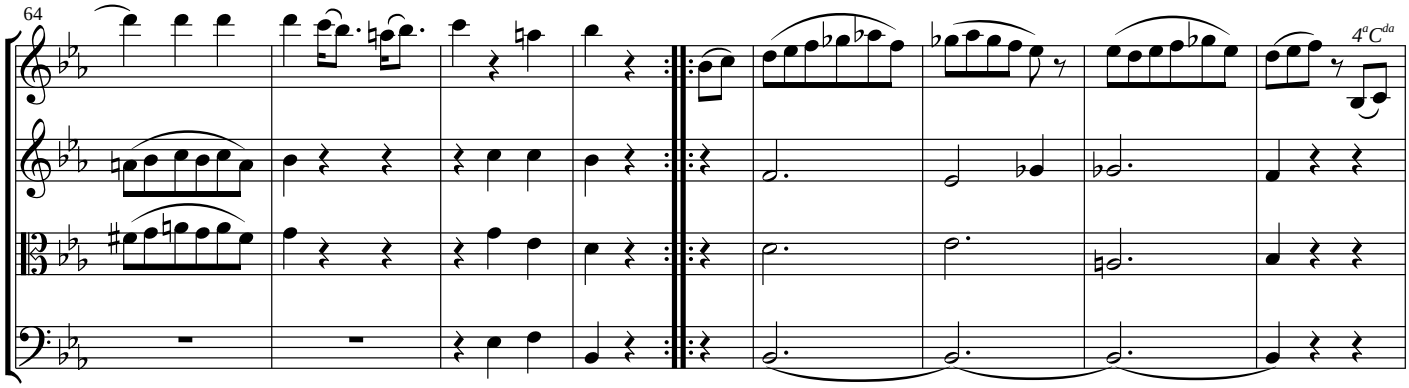
Menuetto Allegro

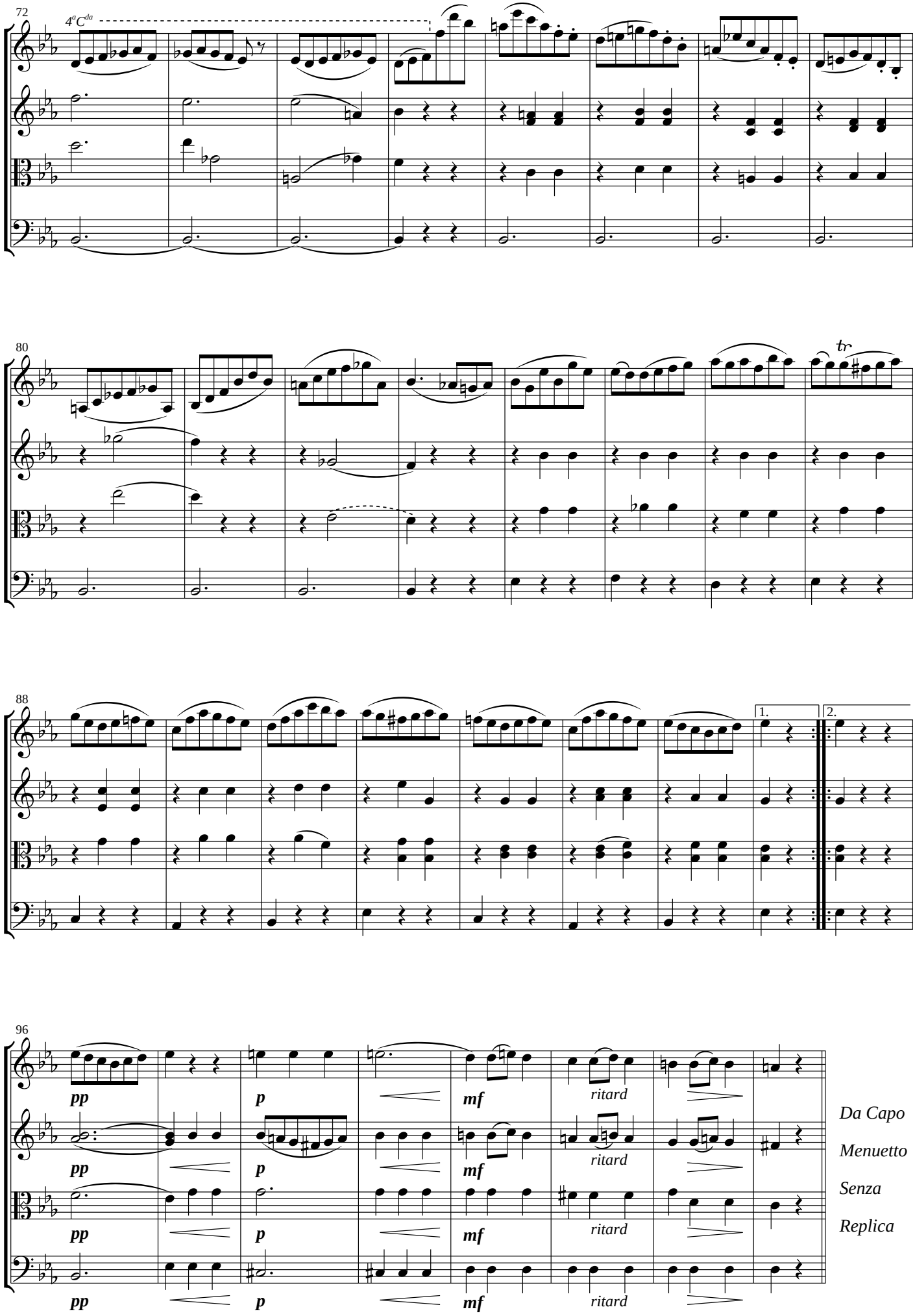



38

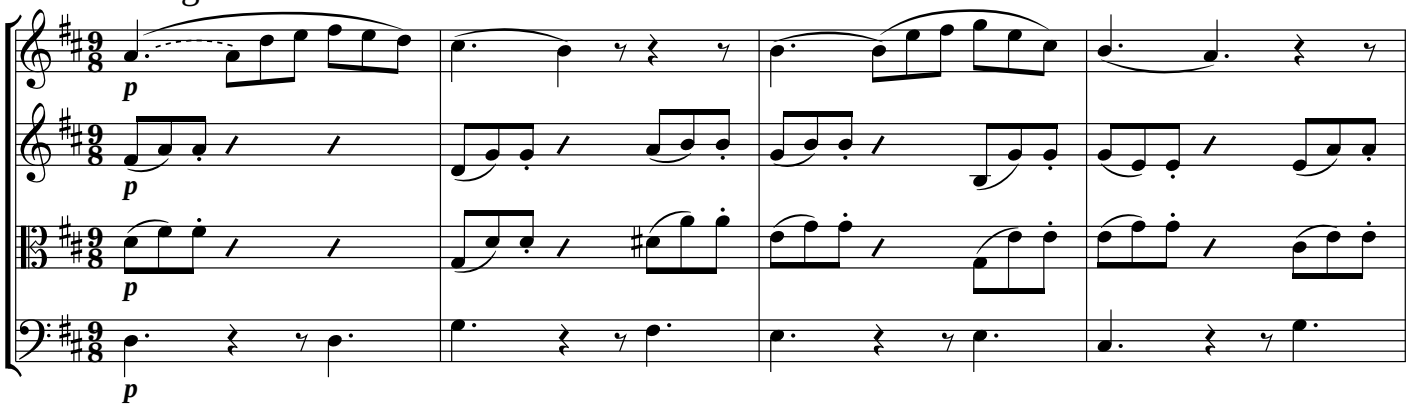

48
1.
2.
[FINE]
fp
fp
fp
ritardando
ritardando
ritardando
ritardando

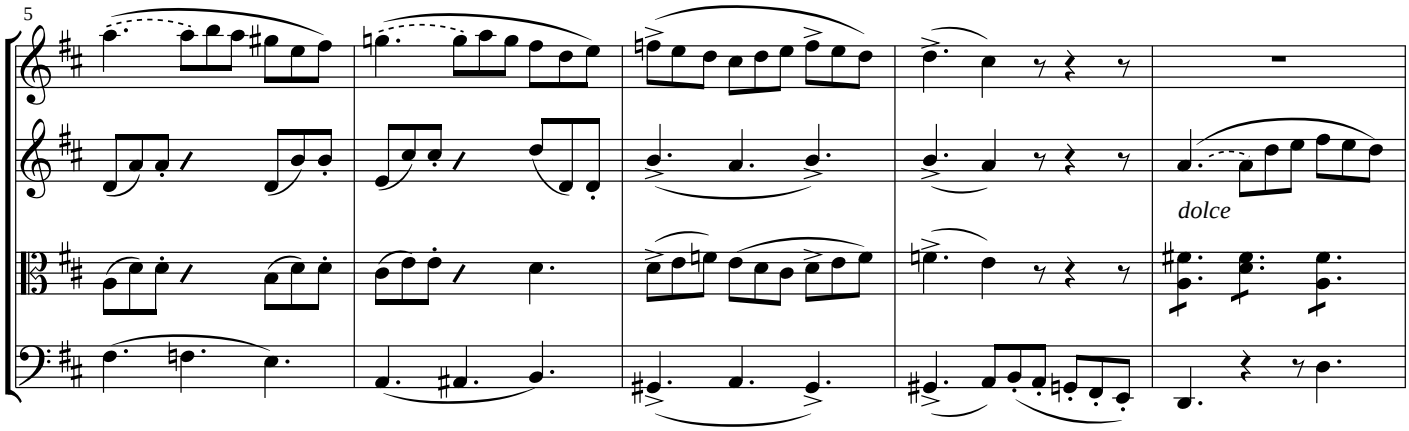

[Trio]
56
m.v.
tr
p
p
p

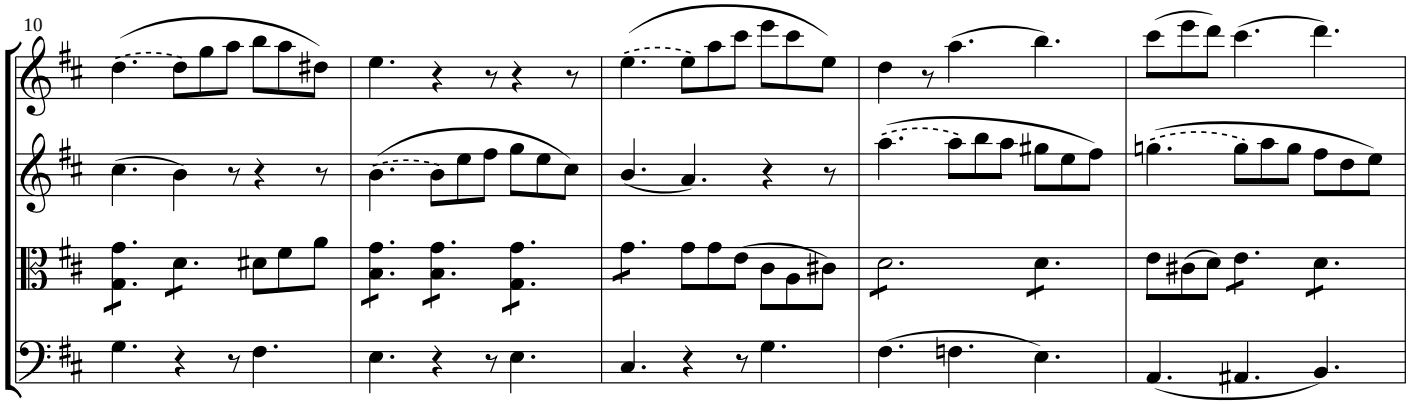

64
4ª Cda

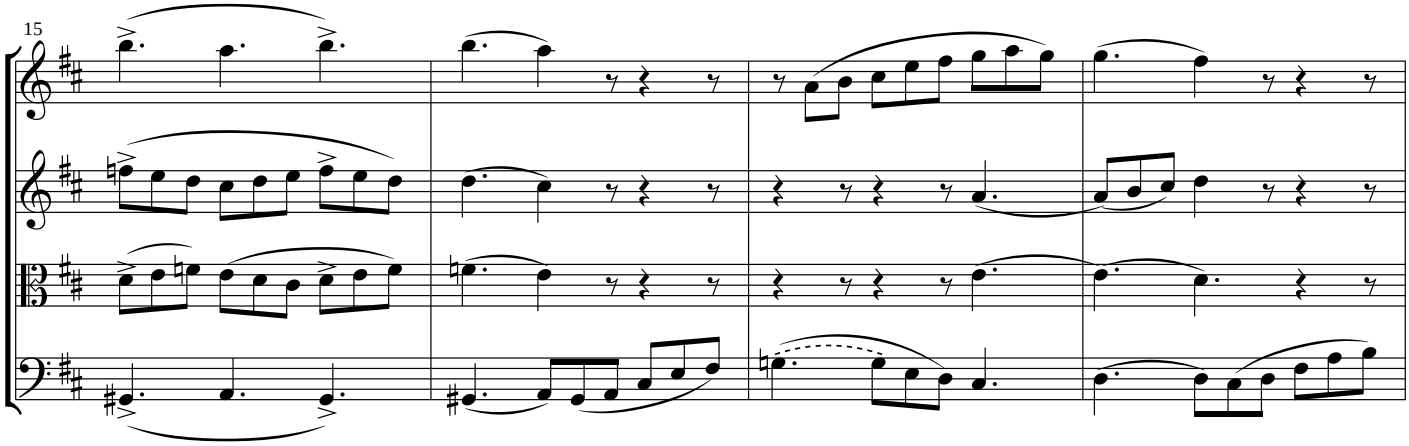

72
4ª C da
80
tr
88
1.
2.
96
pp
p
mf
ritard
Da Capo
Menuetto
Senza
Replica

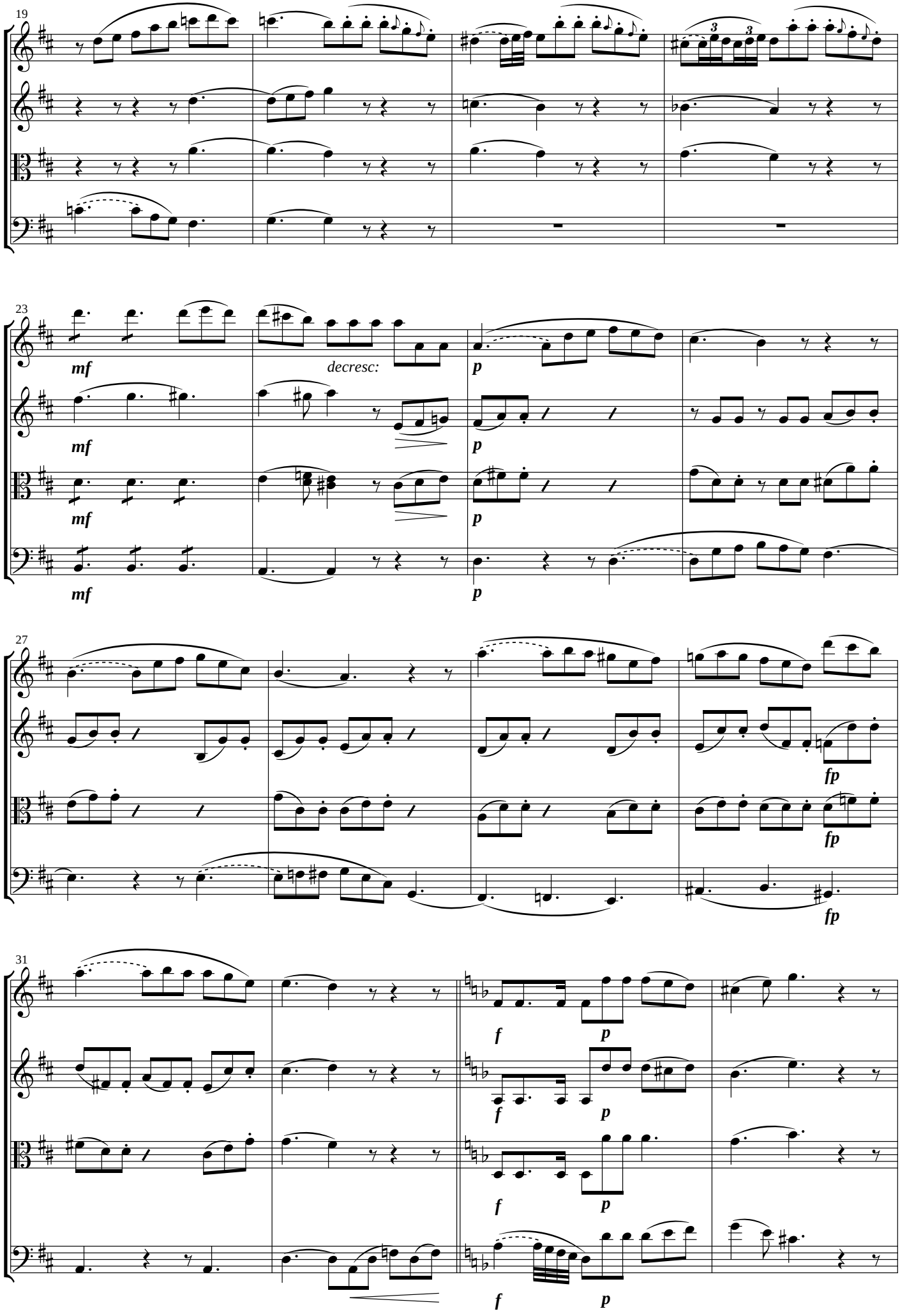
Adagio Cantabile

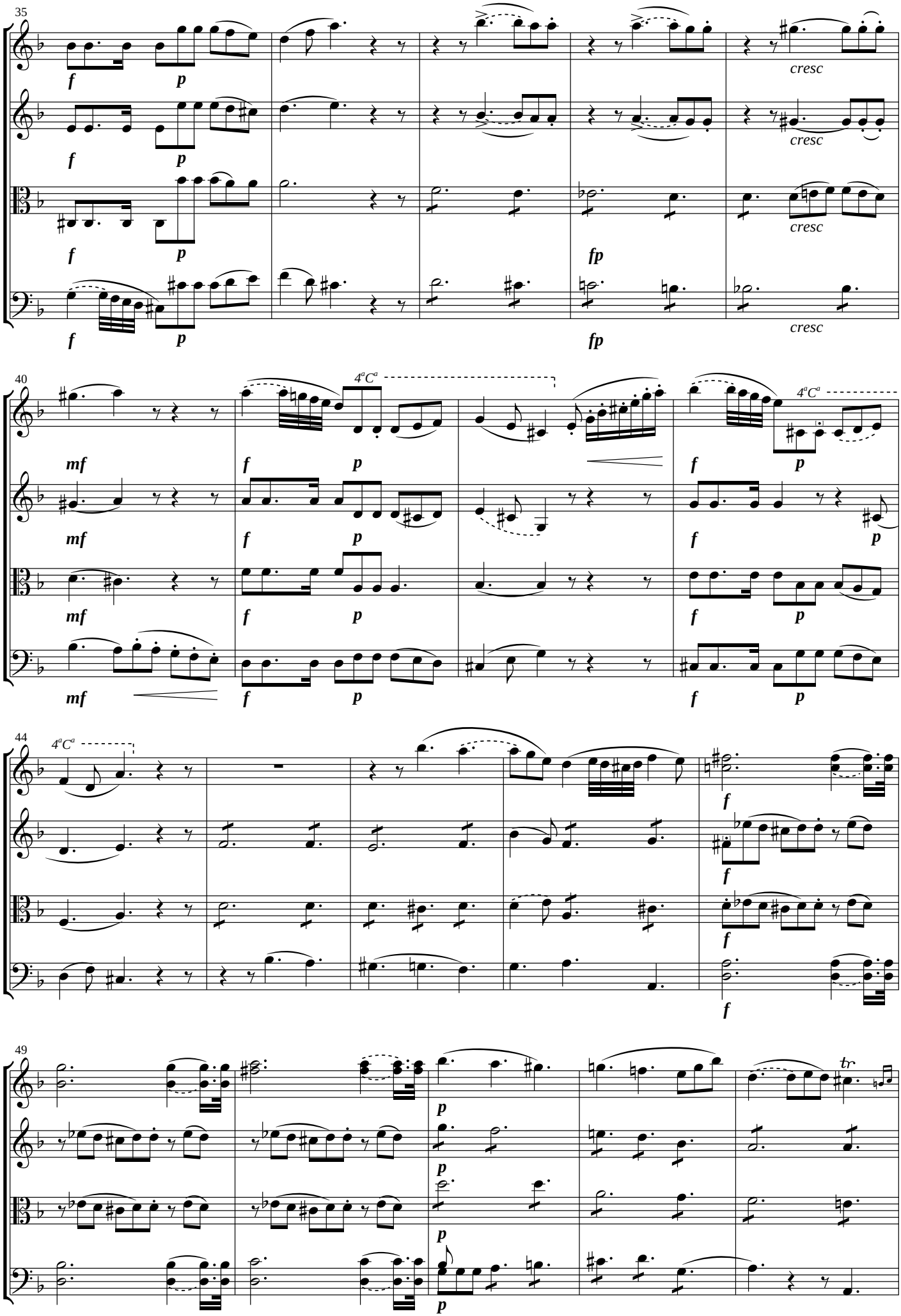


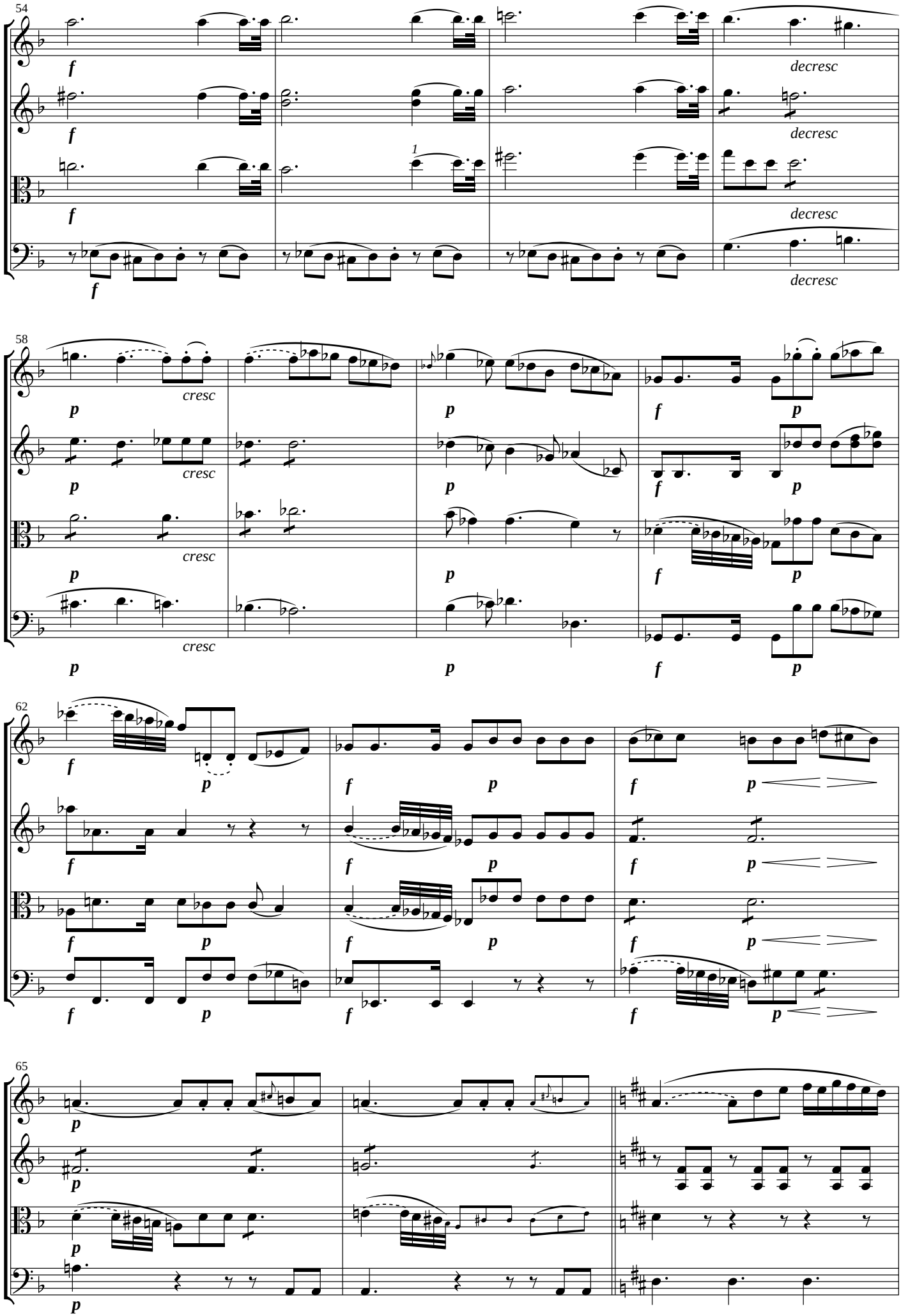


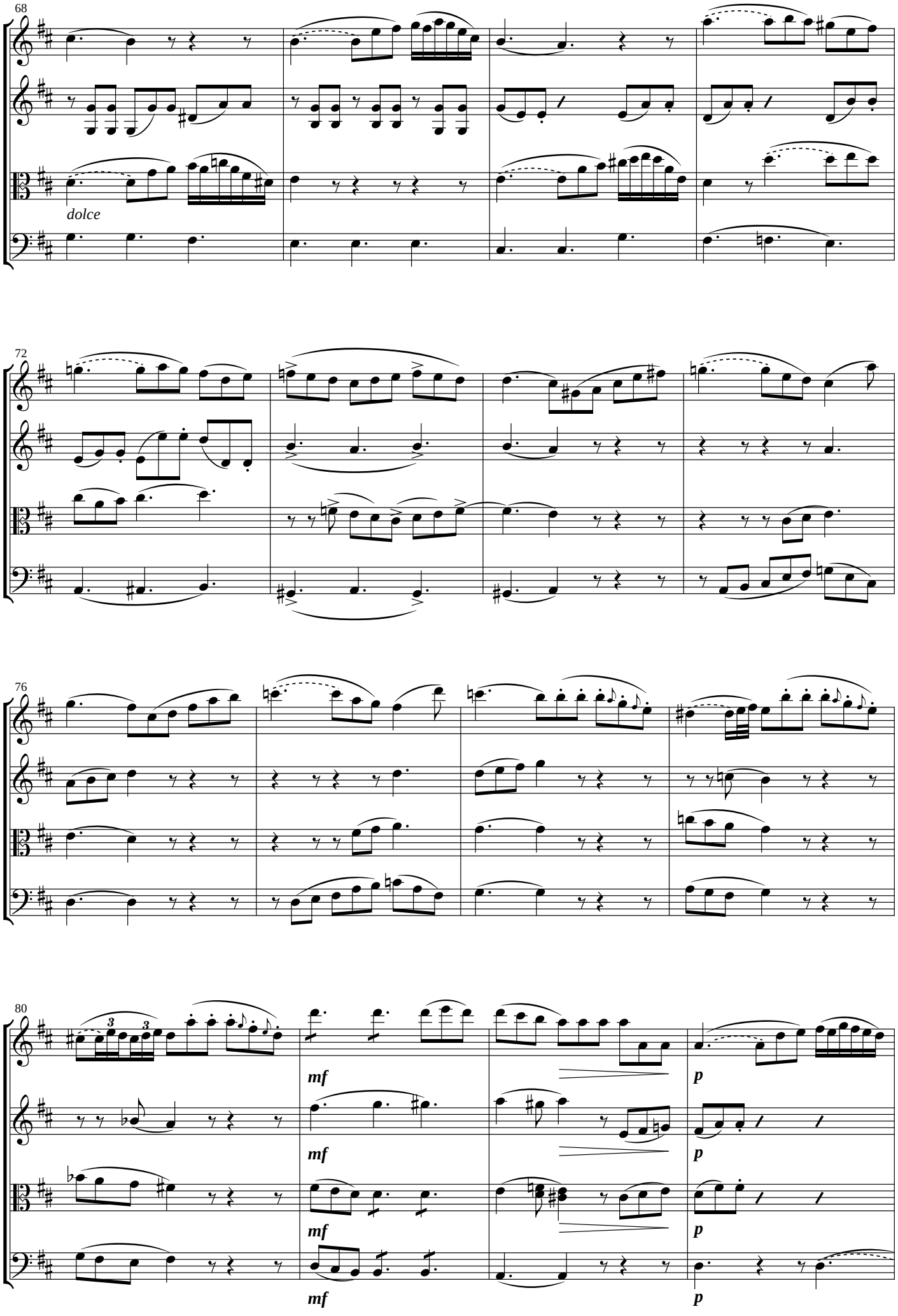


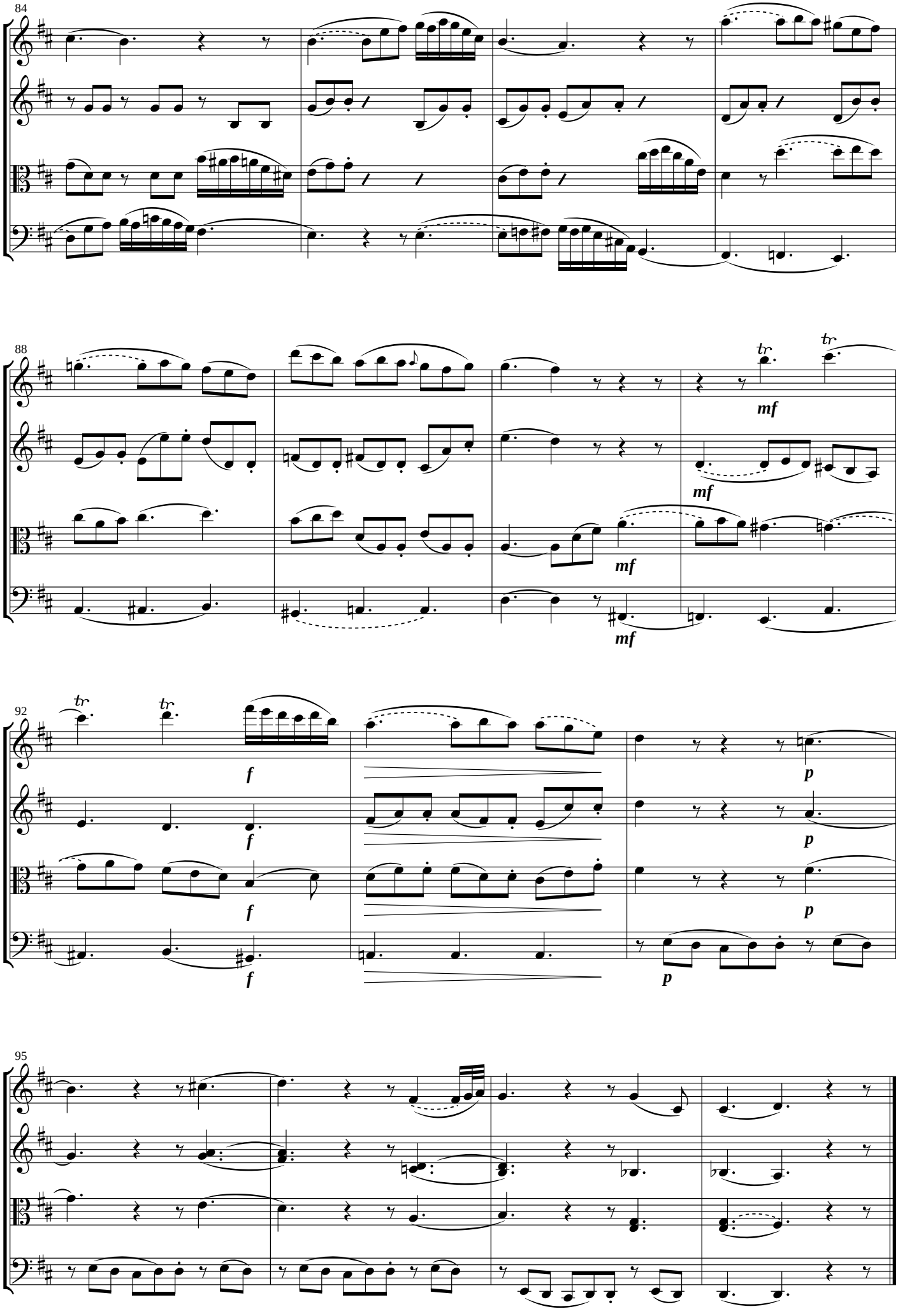



19
23
mf
decresc:
p
27
fp
31
f
p

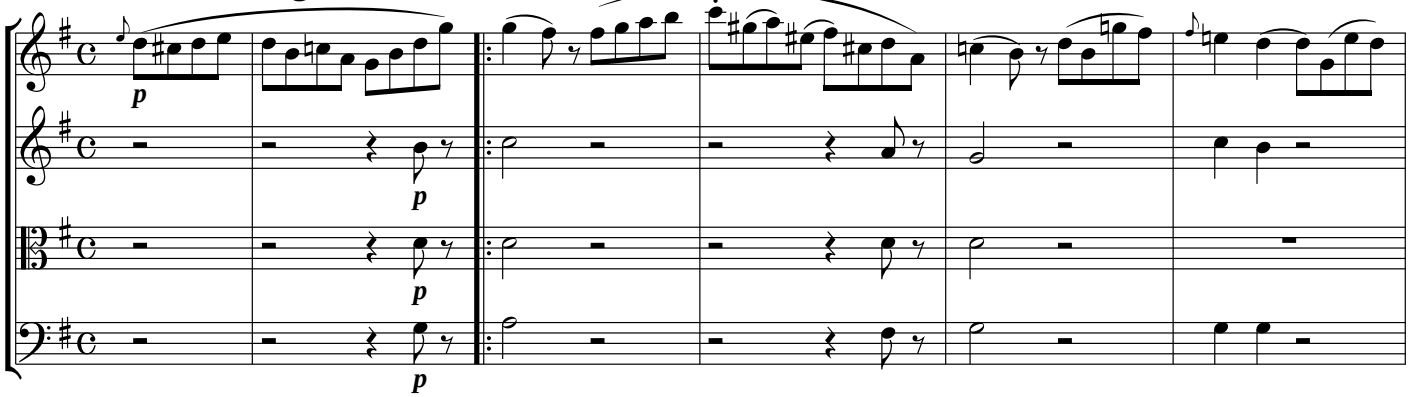

35
f
p
cresc
fp
40
mf
4aCa
44
49
tr

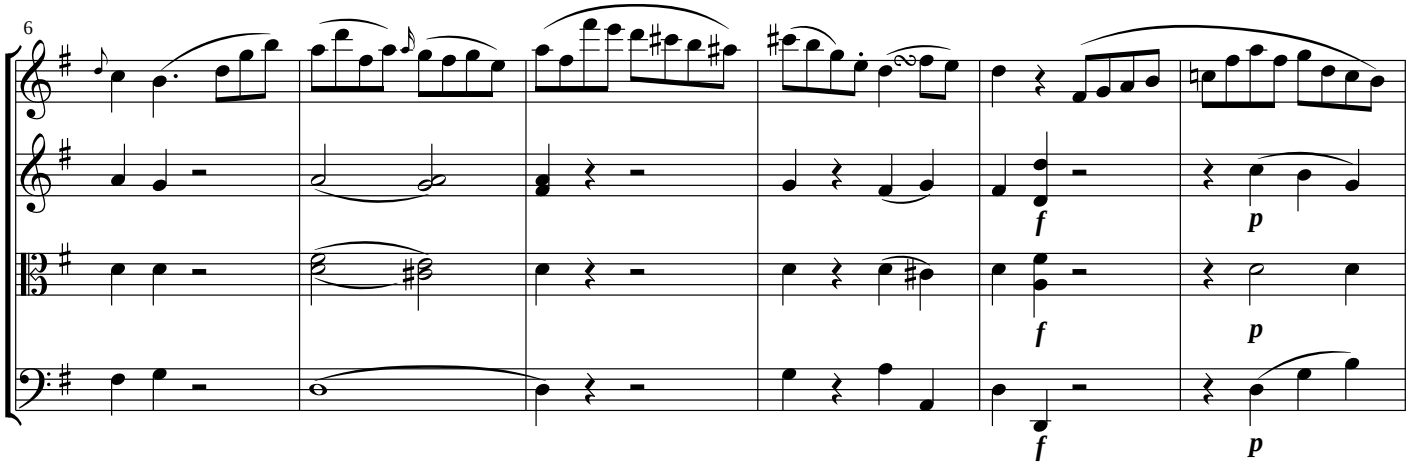

54
f
decresc
1
58
cresc
p
62
65

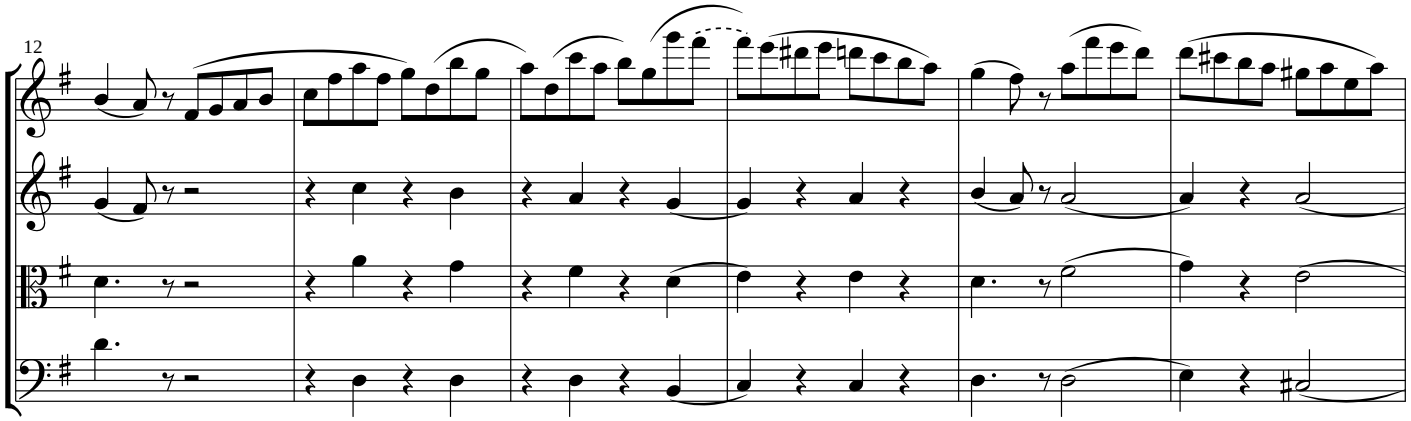

68
dolce
72
76
80
mf
p

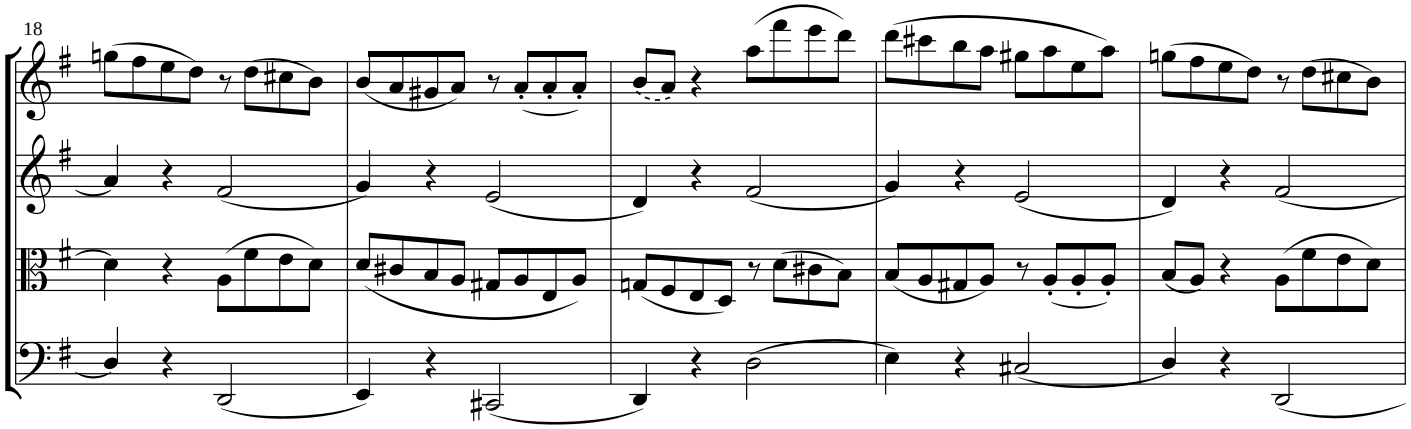

84
88
mf
mf
mf
mf
92
f
f
f
f
p
p
p
p
95

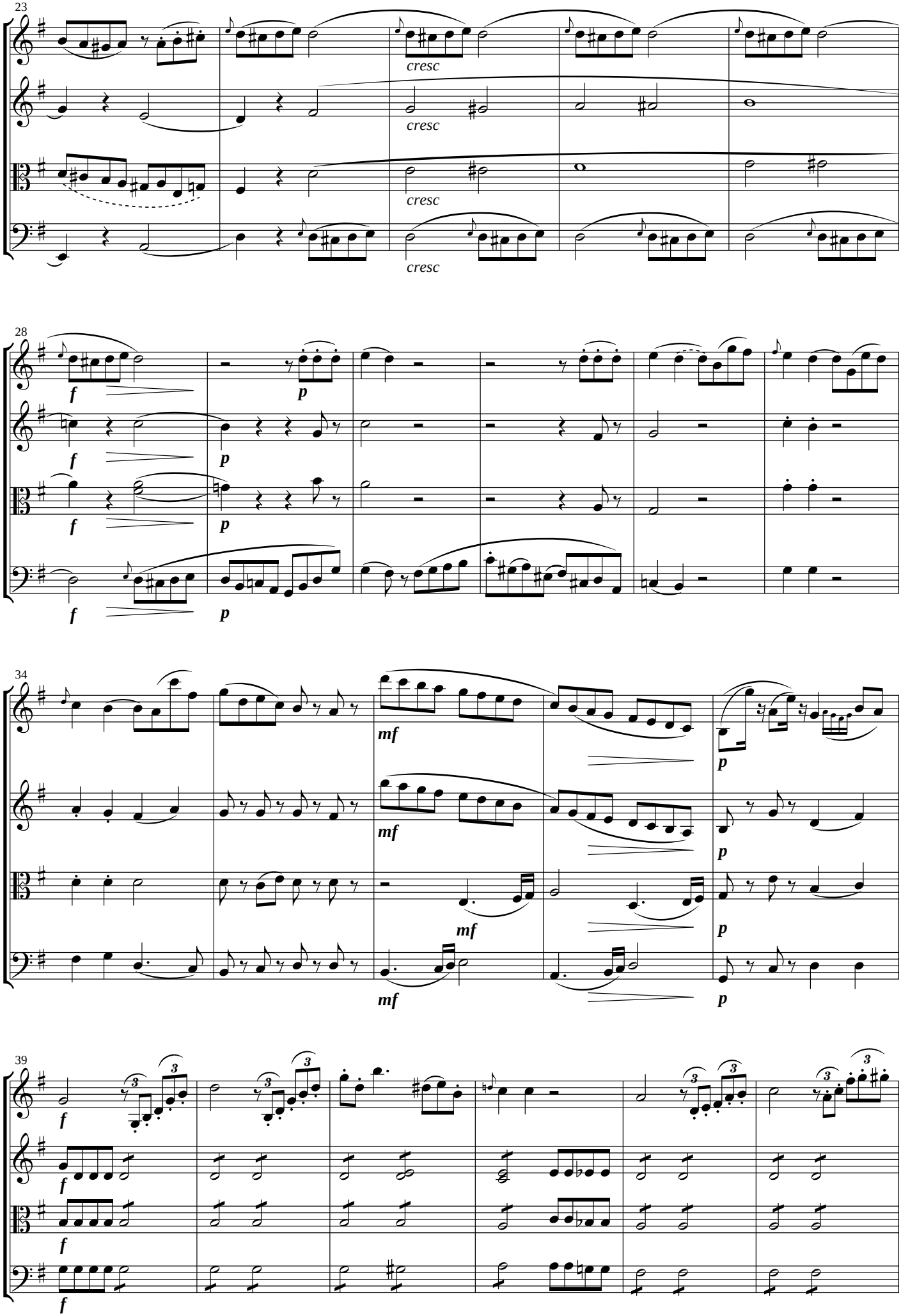
Rondo All[egro]

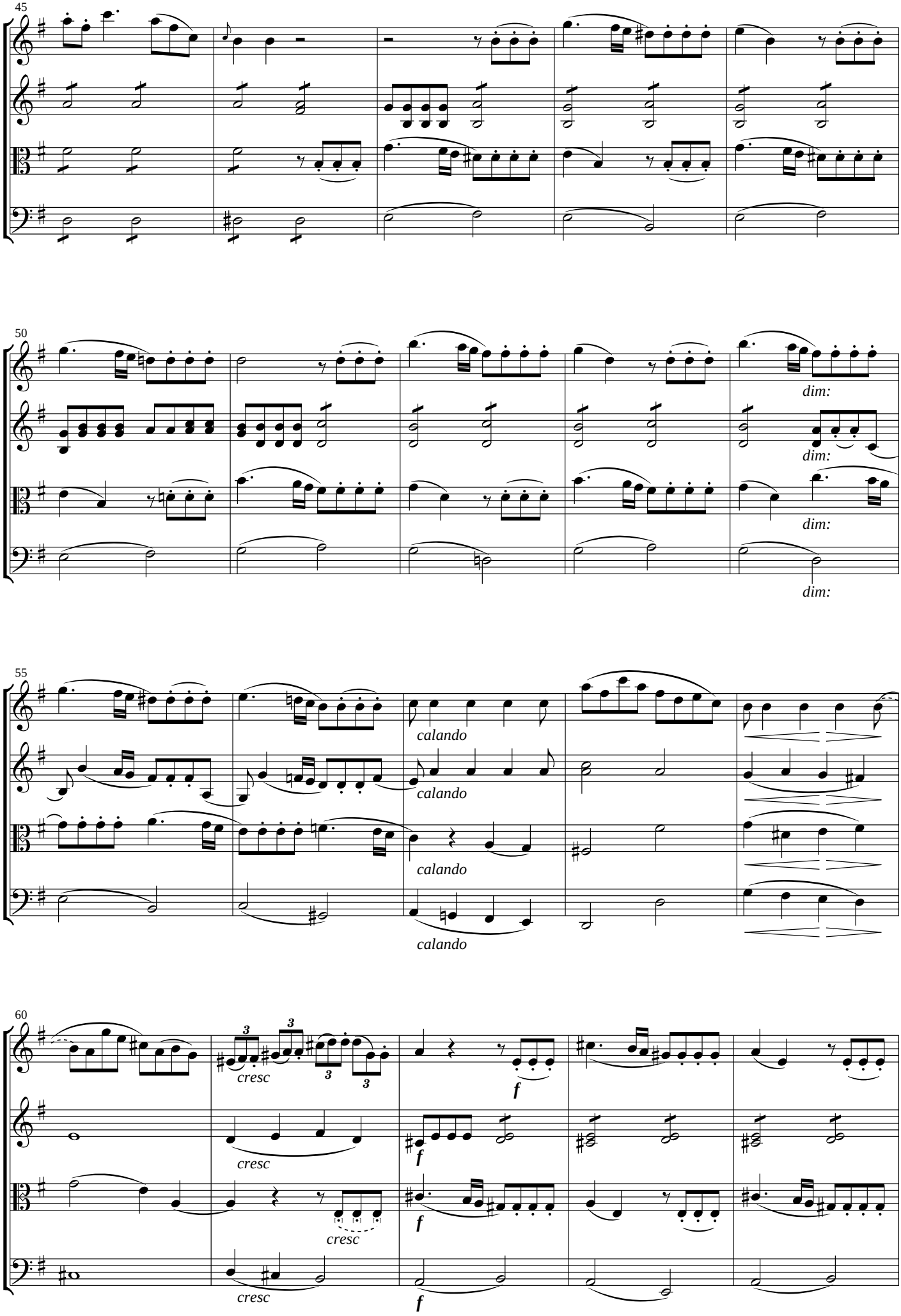


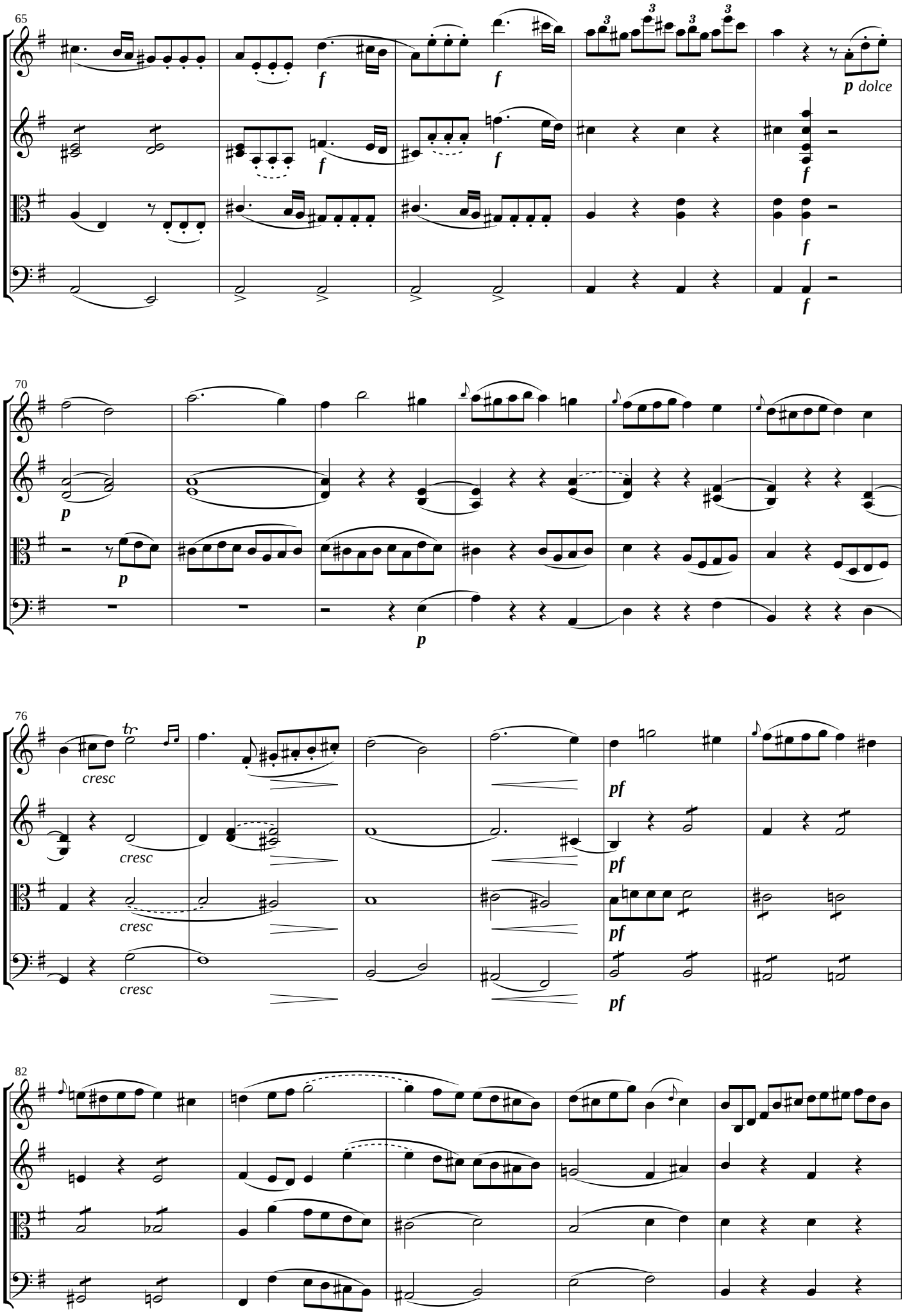


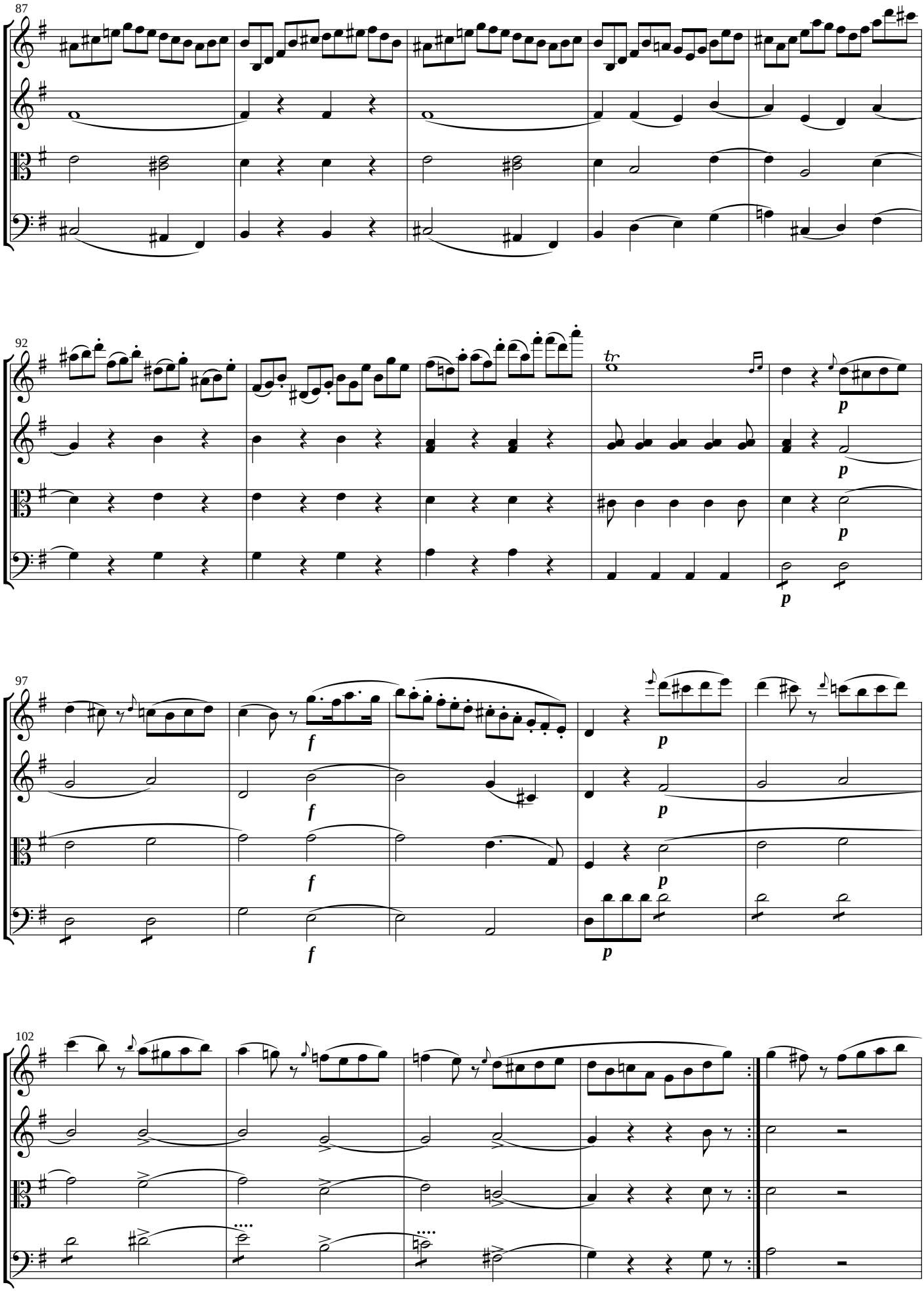


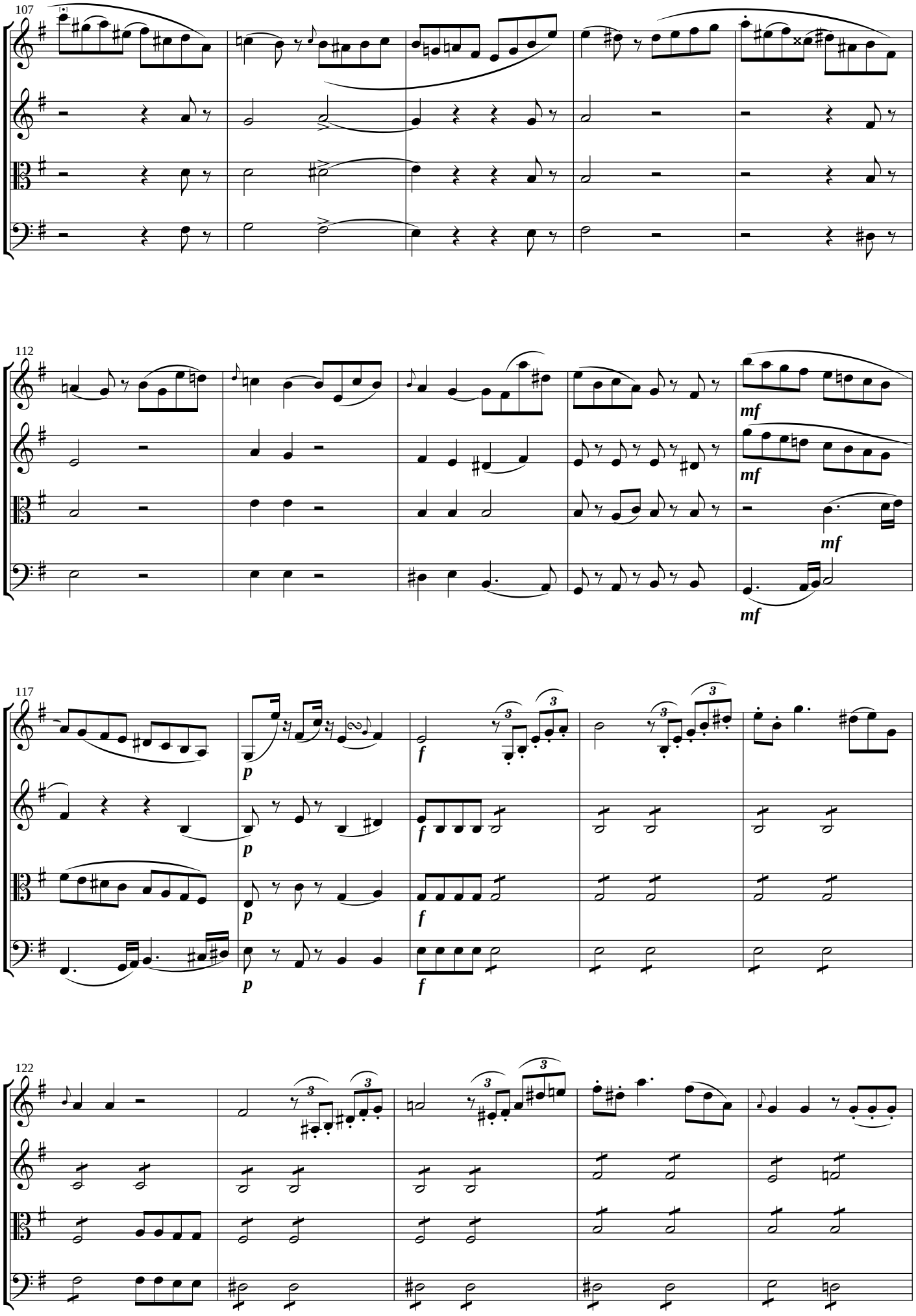


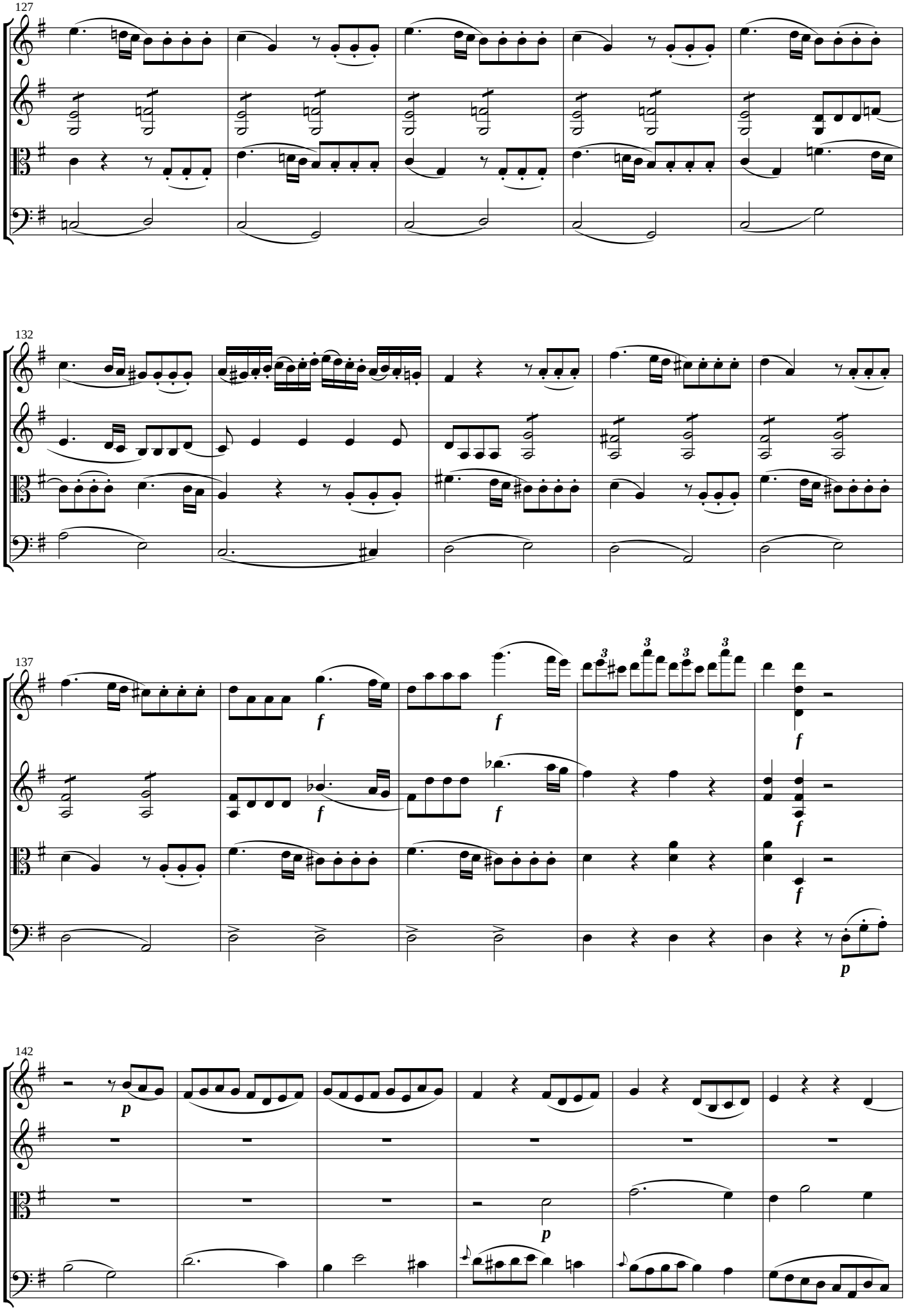

23
cresc
cresc
cresc
28
f
p
34
mf
p
39

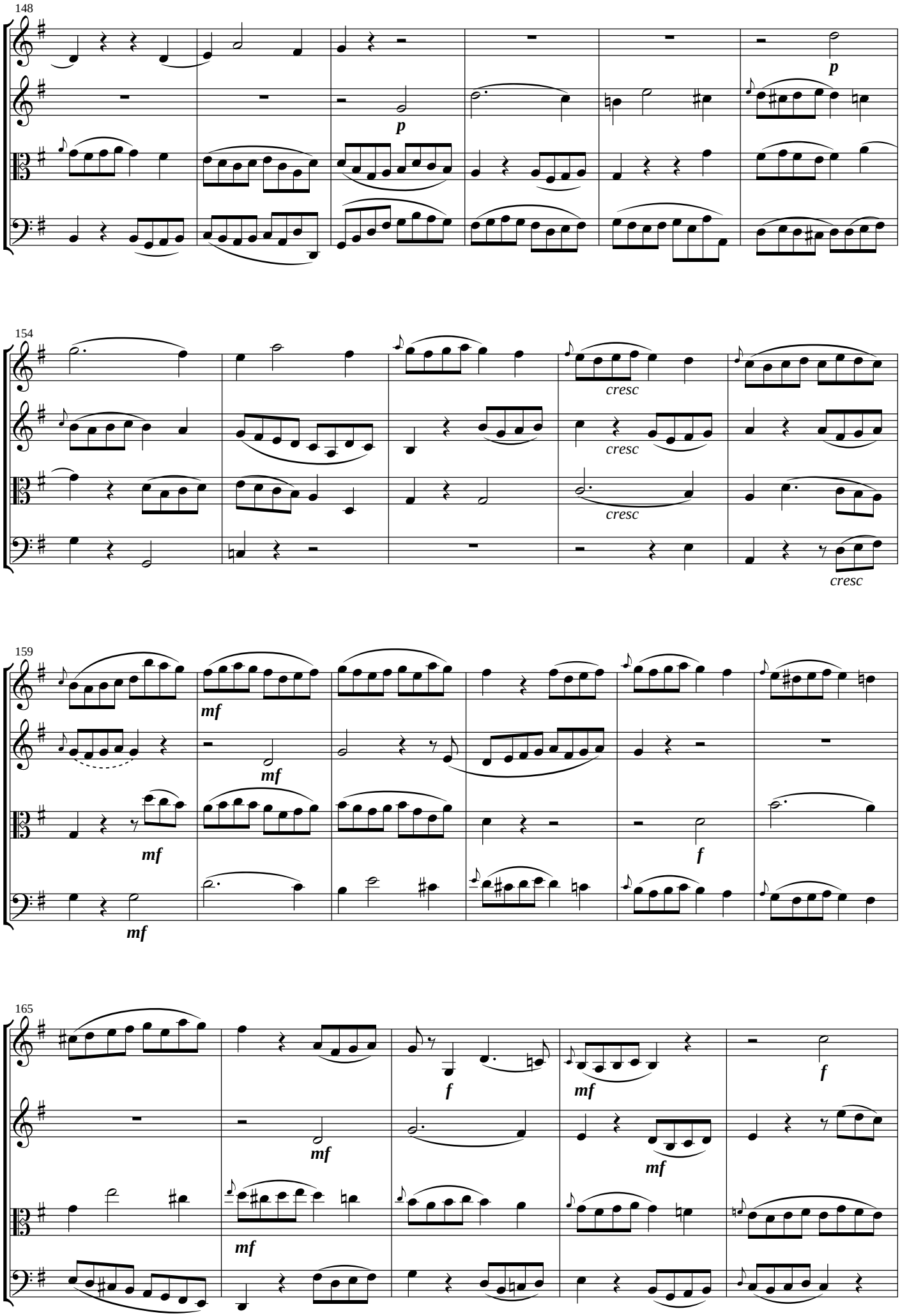

45
50
dim:
dim:
dim:
dim:
55
calando
calando
calando
calando
60
cresc
f
cresc
f
cresc
f

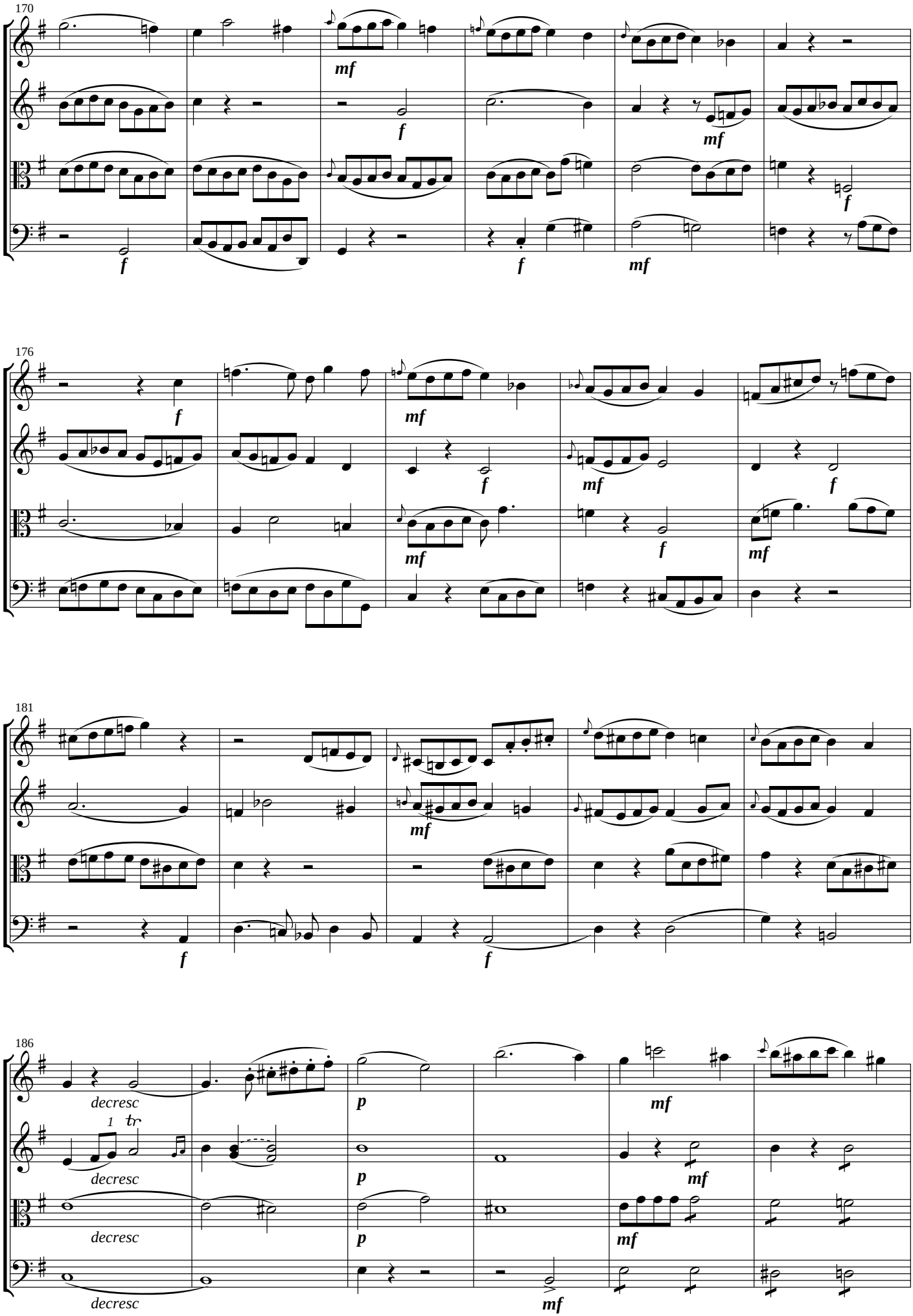

65
f
p dolce
70
p
76
tr
cresc
pf
82

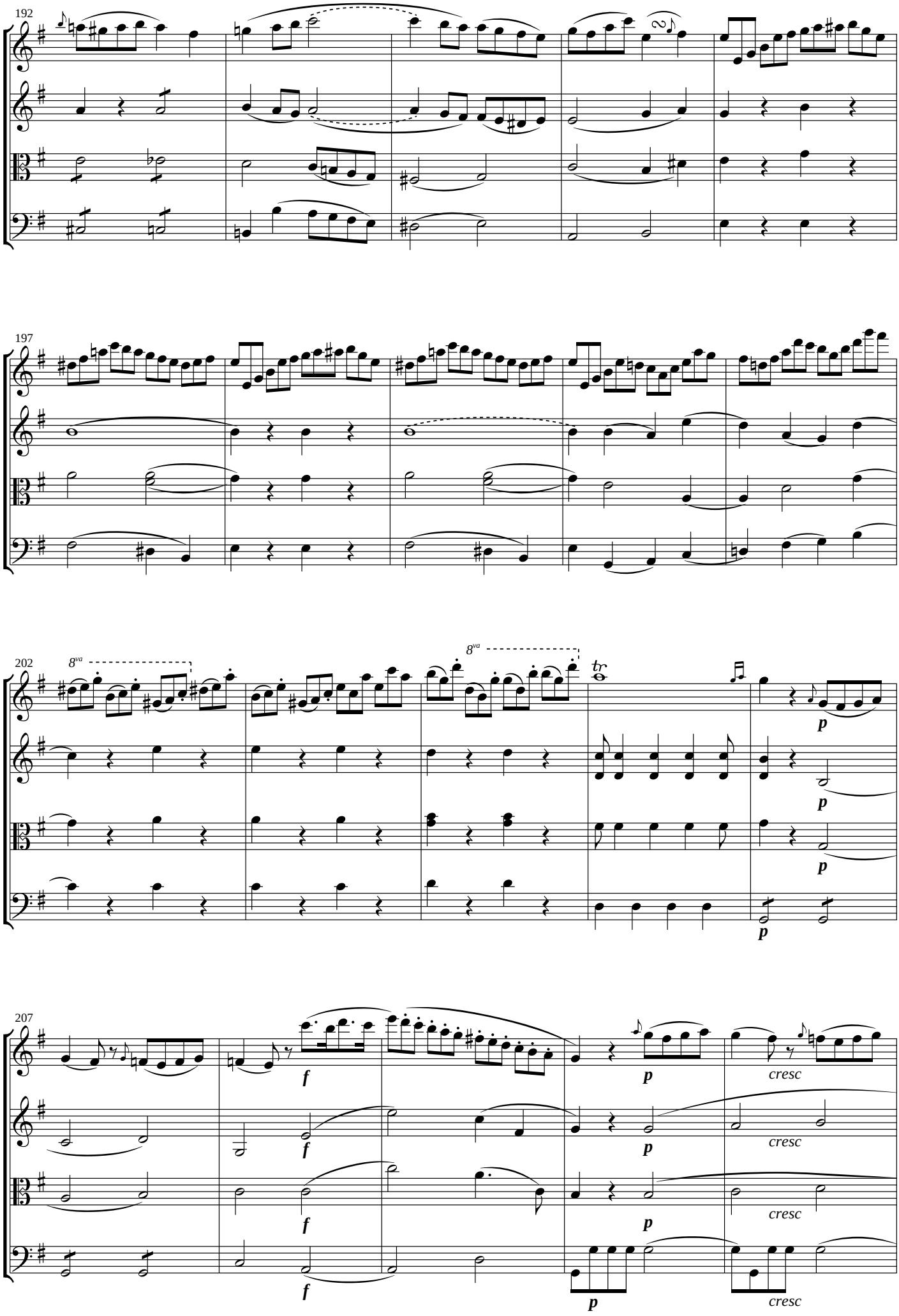

87
92
97
102
tr
p
f

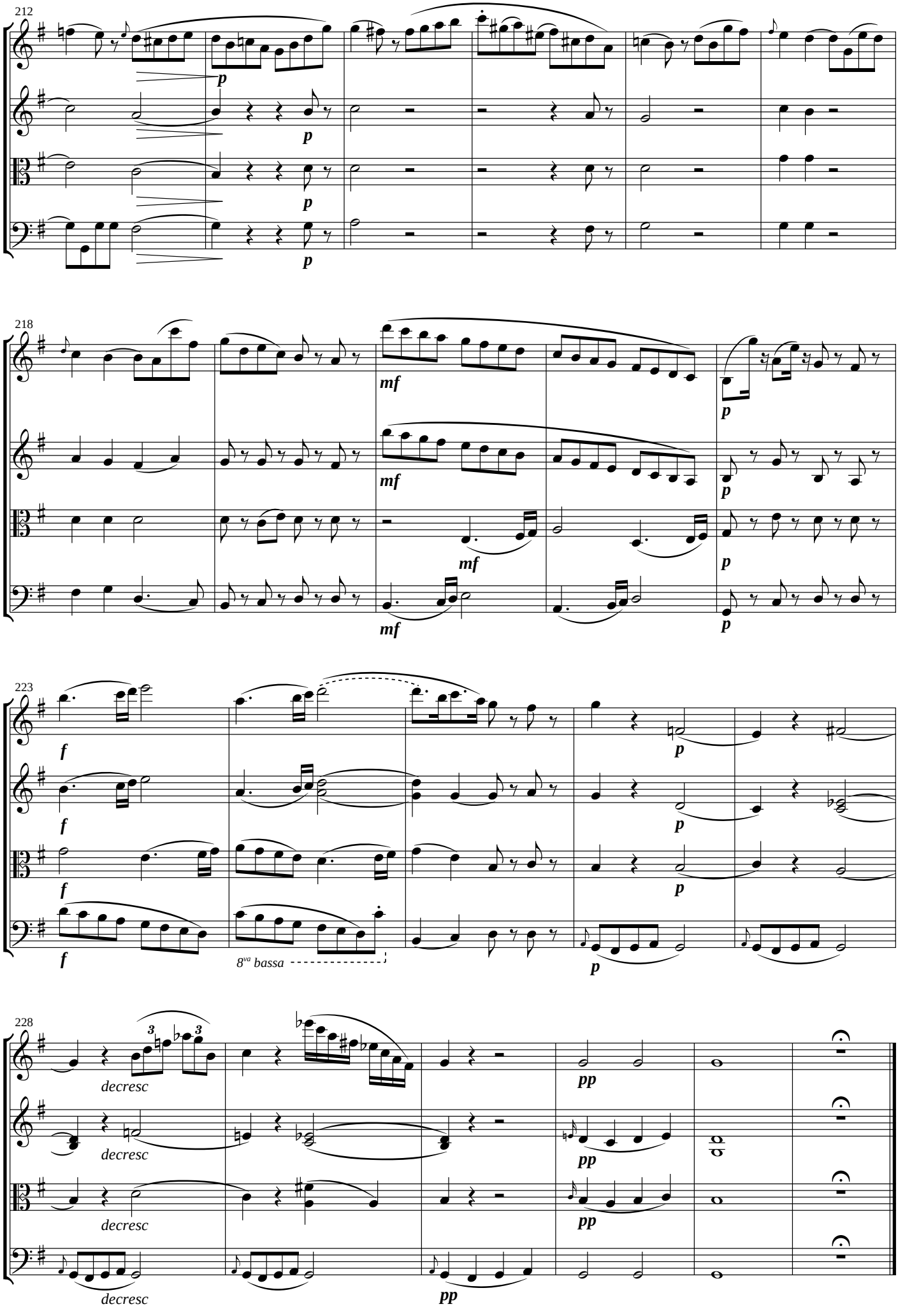

107
112
mf
mf
mf
mf
117
p
p
p
p
f
f
f
f
122


127
132
137
f
f
f
f
f
f
p
142
p
p


148
p
p
154
cresc
cresc
cresc
cresc
159
mf
mf
mf
mf
f
165
f
mf
mf
mf
f
mf


170
mf
f
f
f
mf
f
f
176
f
mf
f
mf
f
mf
f
mf
181
f
f
mf
186
decresc
decresc
decresc
decresc
p
p
p
mf
mf
mf
mf


192
197
202
8va
8va
tr
p
p
p
p
207
f
f
f
f
p
p
p
p
cresc
cresc
cresc
cresc


212
p
218
mf
223
f
8va bassa
228
decresc
pp

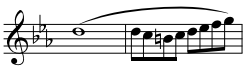
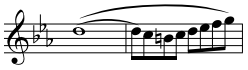
Critical notes

This score is the first modern edition of “Quartetto IV fr 2 Violinen, Viola & Violoncello”, G.51 by the Danish composer “Georg Gerson” (1790-1825). The composition is dated August 13, 1811.

The source is:

MS “Partiturer No. 2”, “George Gersons samling: mu 7105.0963 C II, 6b”, a collection of manuscript scores by Gerson preserved at the Royal Library of Copenhagen, Denmark. The string quartet is found on pp. 29–47.

In his manuscripts Gerson made use of various shorthand notations like slashed notes representing repeated notes. Such notation types are also found in music prints from that period like Gerson’s string quartet no. 5 (G.63) published as part books 1826. The full score of this modern edition comes in two versions: a score keeping as close as possible to the original notation and an alternative, ’contemporized’ score expanding the shorthand notations. In the contemporized scores the beaming of vocal staffs has been adapted to modern practices. Separate parts are contemporized as well.

When a slurred phrase obviously starts with tied notes the tie is often omitted: 
In the modern edition the tie has been added:  (G.41, String Quintet, movement 1, Vl1. bar 55–56.)

Performance indications within brackets and dashed ties and slurs have been added by the editor.

Allegro

Bar No.	*Part*	*Note No.*	*Comment*
1			Tempo indication only in Gerson’s thematic catalogue, “Verzeichniß über Zwei Hundert meiner Compositionen”[1]
49	Vl2	1	♩ note in *MS*.
90	Vla	1	♮ missing in *MS*.
120	Vl1	4–5	Ambigous tremoli in *MS*.
120	Vl1	5	𝅘𝅥𝅯 note in *MS*.
189	Vla	1	♮ missing in *MS*.
212	Vla	2	♮ missing in *MS*.

The development section (bar 101ff) includes a fugue based on the first subject from the exposition. As a counter subject Gerson applies a tremolo motif apparently a sound effect rather than just note repetitions in short hand notation as found elsewhere, for example in bar 84 and 224. Unlike my common practice I preserve the tremolo notation of the fugue counter subject also in the contemporized score and the contemporized separate parts of this movement.

Menuetto Allegro

Bar No.	*Part*	*Note No.*	*Comment*
6	Vl2	1	Lower voice $F\sharp_4$ added (later?) with pencil in *MS*.

Adagio Cantabile

There are numerous corrections and changes in *MS*.

Bar No.	*Part*	*Note No.*	*Comment*
2	Vl1		Ambigous ♩ note / 𝄽 rest in *MS*.
41	Vl1	1–6	Slur from note 1 to note 5 in *MS*.
53	Vl1	6	♮ missing in *MS*.
66			The small size notes are a reconstruction by the editor.
84	Vl2,Vla		The corrections in *MS* are difficult to read.
89	Vl1	7	grace note G_5 in *MS*.

[1] Royal Library, Copenhagen, *mu 7105.0962, C II, 6b.*

Rondo All[egro]

Bar No.	*Part*	*Note No.*	*Comment*
19	Vla		Curly slur in *MS*.
21	Vl1		Curly slur in *MS*.
131	Vla	2	𝄾 rest after the note in *MS*.
149	Vlc		Ambigous slur end in *MS*.
171	Vlc		Ambigous slur end in *MS*.
195	Vl2		Curly slur in *MS*.